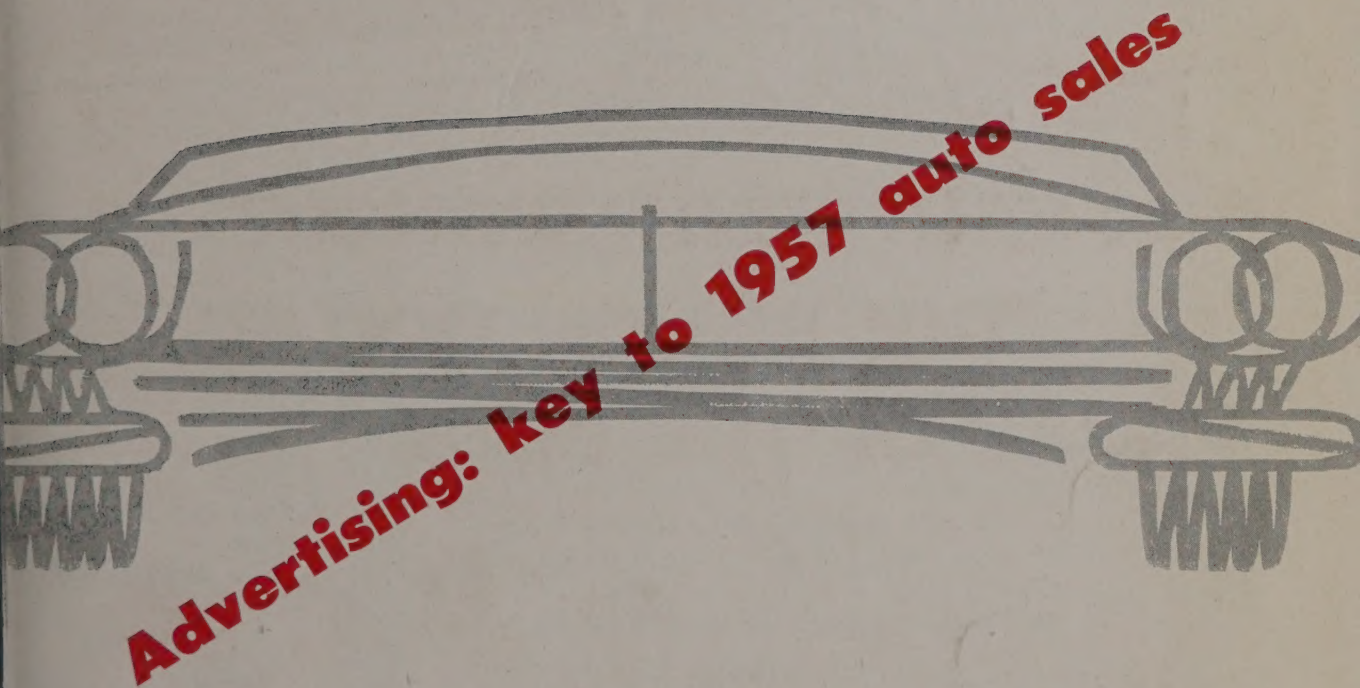


SEPTEMBER 14, 1956

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UNIV OF CHICAGO 60806904 BF
NAVY PIER 7
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Tide

THE MAGAZINE FOR ADVERTISING EXECUTIVES



*Crane Co.: advertising
starts with product design, p. 19*

*Today's new look in
phonograph record marketing, p. 26*



LIKE CALIFORNIA WITHOUT THE BILLION DOLLAR VALLEY OF THE BEES

- ✓ MORE BUYING POWER HERE
THAN IN ALL OF ALABAMA*
- ✓ NOT COVERED BY SAN FRANCISCO
AND LOS ANGELES NEWSPAPERS

To tap California's full sales potential, you need coverage in the big, mountain-ringed *inland* market. But remember — people here prefer their own strong local papers, the three Bee newspapers. Together, these three newspapers give you the key to sales in this important area.

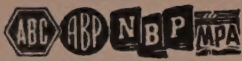
* Sales Management's 1956 Copyrighted Survey

- THE SACRAMENTO BEE
- THE MODESTO BEE
- THE FRESNO BEE



McCLATCHY NEWSPAPERS

NATIONAL REPRESENTATIVES . . . O'MARA & ORMSBEE



EDITORIAL OFFICES

1564 Broadway, New York 36, N. Y.,
PLaza 7-2800

ADVERTISING & CIRCULATION

386 Fourth Avenue, New York 16, N. Y.,
LEXington 2-1760

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SEPTEMBER 14, 1956 • VOL. 30, NO. 17

THE MAGAZINE FOR ADVERTISING EXECUTIVES

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They're friends with a



WRGB SCHENECTADY-ALBANY-TROY, IS SOLD BY



SPOT SALES

REPRESENTING THESE LEADERSHIP STATIONS

New York	WRCA, WRCA
Schenectady-Albany-Troy	WRGB
Philadelphia	WRCV, WRCV
Washington	WRC, WRC-T
Miami	WCKT
Buffalo	WBUF
Louisville	WAVE, WAVE

ADVERTISING FORECAST

Auto loan rates start rising:

One of today's big questions is whether the high price of money will affect instalment buying—particularly of big price tag items like automobiles. Auto loan rates, which range from 3½-4½%, have risen as much as one percentage point in the past month. Further, credit ratings are being checked much more carefully.

Many of the money lenders, though, say people seem to borrow no matter what the interest rate (total outstanding consumer credit stands at a record \$37.1 billion, with instalment credit, now at \$29.1 billion outstanding, setting new highs every month).

Sametime, big money lenders like CIT, Household Finance Corp. and National City bank say they are not raising interest rates on small loans (up to \$500).

Still the big factor, however, that will keep instalment buying up: record employment of 66,800,000 people.

Will GE keep on fair trading?

While General Electric over the fortnight began still another fight for fair trade, rival Westinghouse made abundantly clear that it's doing pretty well without the fair trade crutch.

Small appliance sales for seven months of this year, it says, are up 34% over last year's corresponding (and strike-less) months. Westinghouse makes it plain that it thinks its advertising & sales strategy mainly sparked the rise, but it admits that its recent abandonment of a fair trade pricing policy is also a factor.

The new pricing policy boils down to this: instead of setting a fair trade price, Westinghouse suggests a list price, which, in effect, allows retailers to price as they wish (though price-cutters don't receive the same co-op ad consideration as other retailers).

General Electric, meantime, has set small appliance lists at only slightly above discount house prices, but it fair trades at that list price and polices to see that the low list prices are maintained. Many observers wonder why with such a policy GE bothers to struggle for fair trade.

Right now, for instance, it's engaged in a fair trade fight with Hess Bros., an Allentown (Pa.) department store. While GE won a preliminary injunction barring Hess from price-cutting, the judge pointed out that an inconsistency might exist between GE's fair trade stand and the discounts it gives its employees on GE products. GE says, however, that this question has been raised before, has been decided in GE's favor by the supreme courts of California, Massachusetts and New York.

Menthol cigaret sales are cool:

Reports persist that P. Lorillard is testing a menthol cigaret called Polar, hopes for national distribution soon. Other reports persist though, that the new menthol filter cigarettes (R. J. Reynolds' Salem, Philip Morris' Spud) are not by any means setting any sales records.

**Vick shifts
TV advertising
to house agency:**

In the fortnight's most interesting account switch, Vick Chemical Co. shifted television advertising for Vicks VapoRub, Vatronol and Cough Drops from BBDO to its house agency, Morse International. Vick will sponsor (participations) two NBC-TV nighttime programs this fall (Big Story, Jonathan Winters Show).

Despite reports to the contrary, house agencies whether new or old are getting the 15% commission from media, and advertisers are interested in the house agency idea. While Morse is a long-time house agency of Vick, Slenderella, for instance, has a house agency, barely two years old, which gets 15% from every medium it uses.

There are rumors around the trade that a certain substantial advertiser will set up its own private agency to handle brands now with a half dozen bona fide agencies. The purpose would be to effect an annual savings in six figures. Julius Kayser & Co., hosiery maker, has just set up a house agency known as 425 Associates.

In short, the status of house agencies is rising—for better or worse.

**Battle in
bandages:**

Watch for Johnson & Johnson to battle "battle ribbons"—Bauer & Black's colored plastic bandages for children which bowed last spring and caught on fast (Tide—May 5).

B&B's "battle ribbons" are regular adhesive bandages, but in vivid red, yellow, blue and green. J&J soon will market similarly colored bandages, with some studded with large & small white stars, will call the 39¢ package Stars 'n Strips.

The new bandages will get a strong ad push (via Young & Rubicam) on Robin Hood (157 stations on CBS-TV Monday nights). Color pages in Life, Look and drug trade publications will round out the schedule. Some printed copy will play up non-toxic qualities of coloring agents used in the bandages.

**Pabst sends
Eastside
beer east:**

Pabst Brewing Co. will soon broaden distribution of its non-premium price beer, Eastside Old Tap Lager, now only in Western markets. Currently Pabst is test-marketing the new brew in the midwest (Peoria, Decatur, Ill.), will move it east, says one company official, "probably before the leaves fall."

Pabst thus follows the lead of Anheuser-Busch (Tide—August 10), which gradually is pushing its non-premium price Busch Bavarian out of the midwest. Idea, of course, is to capture a share of the local beer market.

**Next gasoline
move: more
pleasant dealers?**

Esso Standard Oil Co. is contemplating a vast dealer relations program, the first such formal public relations campaign in its history. The new program, now undergoing final consideration by top officials, will be an educational one for dealers, who, of course, are independent businessmen.

Back of the new program is the increased competition in the gasoline industry (thanks to additives, higher octanes and the new grades of gasoline). Esso wants to make sure its dealers present the best face possible to the public.



Are you partial to parents?

Most advertisers are—because parents are multiple purchasers, for years on end. If you do business in New York, you'll be pleased to know that parents are partial to The News . . . which has some 2,370,000 readers in households with children under 15 years . . . far more than any other New York City newspaper. The News also has more families with more children, over-\$10,000 incomes, college alumni, home owners, buyers of new cars, and everything else.

If you'd like to know who's who in the Customer Register . . . save wondering, worry, time, advertising money and lost sales . . . by all means look over the Profile—the most comprehensive and authoritative study of newspaper readers ever available. It's based on 10,345 personal interviews in New York City and suburbs, made by W. R. Simmons & Associates Research, Inc. . . . cost us more than \$150,000, and may save as much for you. Ask your advertising agency, or any New York News office, to show you—

“Profile of the Millions”

THE NEWS, New York's Picture Newspaper . . . with more than twice the circulation, daily and Sunday, of any other newspaper in America . . . 220 East 42nd St., New York City . . . Tribune Tower, Chicago . . . 155 Montgomery St., San Francisco . . . 3460 Wilshire Blvd., Los Angeles

Readers in households with children

News	2,370,000
Mirror	980,000
Journal American . . .	690,000
Times	490,000
World Telegram & Sun	470,000
Post	460,000
Herald Tribune	300,000

Source: “Profile of the Millions”
Copyright 1955 by News Syndicate Co., Inc.





"Advertising won't change . . .



. . . until People change . . .



. . . that won't happen in my time."

Agency man Hagerman, 25 years in auto advertising

As at least one motivation researcher will tell you, the public tends to give an automobile a brand personality. Of General Motors' cars, for example, the Chevrolet is considered "hot," the Buick "racy," the Oldsmobile "stylish" and the Cadillac "classy." And Pontiac? "Dependable"—but not nearly as exciting as the others.

To McManus, John & Adams, the agency for Pontiac, this was a distressing situation at a time when exciting cars dominated the market (see p. 35). So the agency set out to introduce the 1956 Pontiac not as the car of economy, comfort and dependability, but the car of high performance and luxury.

Through a concentrated advertising campaign, using magazines and radio to plug performance and TV to stress luxury, Pontiac changed the public concept of the car in less than a year's time. The proof: a survey of some 1,000 Pontiac buyers showed that they were attracted to the car by its performance, appearance and reputation — with dependability barely mentioned.

One of the key men in this remarkable campaign was soft-spoken, easy-going, 55-year-old Hovey Hagerman, former creative director at MacManus, John & Adams. A veteran automobile man, Hagerman's advertising background dates back almost to the days of hand cranks, goggles and dusters. Just recently, when Ernest Jones moved up from top man on the Pontiac account to president of MacManus, John & Adams Hagerman succeeded him as Pontiac account executive.

Speaking of the 1956 ad campaign, Hagerman points out that the big question was "how fast we would completely change a concept that had been built up so successfully over a period of years. It was the most dramatic demonstration of quick penetration of a new idea that I have seen in considerable years in advertising."

For Hagerman, those "considerable" years add up to more than a quarter-century. He began his automobile advertising career in 1925 with J. Walter Thompson in Chicago, went to Detroit to join Campbell-Ewald a year later.

"Those early days in automobile advertising were really rough and tum-

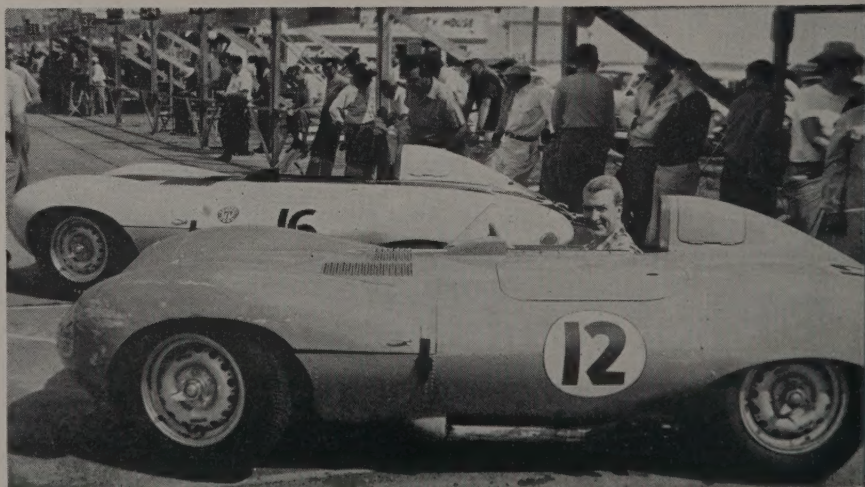
ble," recalls Hagerman. "The battle of copy writers got so rugged at one point that Ford ran an ad which said, 'There are some things we won't do to sell motor cars.'"

As a further example of the hot and heavy advertising battles of those days, Hagerman remembers writing copy for Chevrolet (which then had wood and steel bodies) and battling Plymouth (which put heavy advertising behind its all-steel bodies). "We took the aggressive," says Hagerman, "and ran ads saying 'Steel alone is not enough.' Plymouth replied by sending an entourage around the country with an elephant which would walk on top of its cars to show the strength of the all-steel construction. Chevrolet thereupon ran an ad which said, 'If your elephant wants to ride on top, it's all right with Chevrolet.' We did so much infighting that I sometimes wonder if the public really knew what was going on."

In 1934, when James Adams (Hagerman's copy chief at Campbell-Ewald and W.A.P. John (Chevrolet account executive) left the agency to join Theodore F. MacManus and form the new agency, Hagerman joined the exodus

Executives at ease

Albert R. Bochroch, Grey & Rogers (Philadelphia) partner and account executive, is a sports car enthusiast who owns a Jaguar, MG and Austin-Healey. While Bochroch himself doesn't race (he's shown here in a friend's D-Jaguar at the 1956 12-hour Grand Prix at Sebring, Fla.), His son Bob does compete in Sports Car Club of America races. Bochroch is an active member of S.C.C.A., is also a director of the Quaker City Sports Car Club and has won trophies in non-racing events. He also paints, has exhibited professionally and a few years ago had a one-man show at Philadelphia's Art Alliance.



THE TIME READER* as seen by

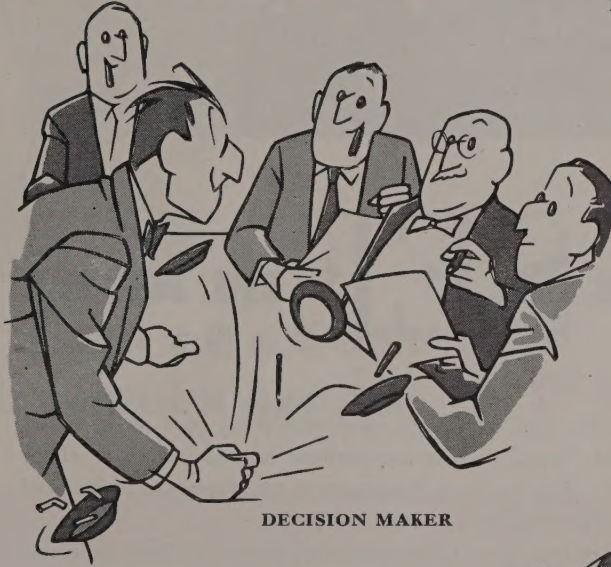
George Price



MAN OF EDUCATION



HOBBYIST



DECISION MAKER

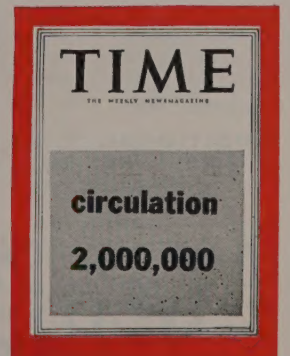


GOOD PROVIDER



COMMUNITY LEADER

*TIME's readership is the biggest concentrated audience of best customers and influential people in the United States today. *Nevertheless, George Price exaggerates... not every TIME reader is a Phi Beta Kappa.*





THERE'S SEE IN ACB!

Through ACB services, you see with your own eyes what goes on in newspaper advertising of your brand and/or competitive brands in any or all of 1,393 markets in the U.S. When you see the situation you can act to make your selling efforts bring greater returns.

Below are 3 of 14 ACB services that come from reading every advertisement published in every daily and Sunday newspaper in the United States.



RETAIL STORE REPORTS

Provide accurate check-up of dealer tie-in advertising covering your own and/or competitive accounts. A widely-used service for determining sales policy and directing salesmen's efforts. Reports

can show lineage; cost of space; city; publications; sales territory; dealer name; product and price advertised; mats used; totals and percentages. ACB Reports are better than 95% accurate.



BRAND MENTIONS

ACB's Research Service that serves the large group of manufacturers and others whose trade names are promoted to the consumer as part of the advertising of other concerns. Widely used by producers of "name brand" fabrics; publish-

ers; and many manufacturers in hard-goods lines.

These "mentions" are usually hidden deep in the "body" copy, but ACB's readers pick up better than 95 out of 100 by careful checking of all newspapers.

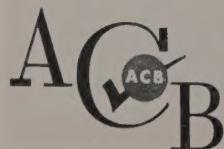


UNDUPLICATED COPY SERVICE

Keeps you posted on new sales ideas, copy themes, premiums, new advertisers, etc. You specify the kind of advertising you wish

to see if, as, and when it appears. ACB will "spot" it and send you tear sheets. Covers all dailies in the U.S.

ADDITIONAL SERVICES: 11 additional services are available. Described in ACB Catalog sent free on request, or contact nearest ACB office.



The Advertising Checking Bureau, Inc.

New York (16) 79 Madison Ave. • Chicago (3) 18 S. Michigan Ave. • Columbus (15) 20 South Third St. • Memphis (3) 161 Jefferson Ave. • San Francisco (5) 51 First St.

ACB READS EVERY ADVERTISEMENT IN EVERY DAILY NEWSPAPER

He became a vice-president of the agency in 1942 and a director in 1953.

Has advertising changed much since 1925? "Not really," says Hagerman. "More and better minds have made competition keener and more interesting, and the enormous increase in agency services has added stimulating variety. But advertising itself won't change until people change, and I don't foresee that in my time."

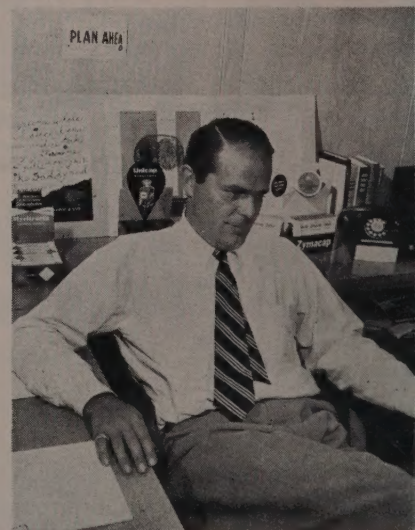
Hagerman and his wife Fernand live in Bloomfield Hills (Mich.) not far from his agency office. Hagerman likes his present location better than working in New York because "there are fewer visitors and fewer distractions." Their leisure time is devoted to "guerilla warfare with the rabbits who devour our roses" and collecting modern paintings ("some are so modern, the paint isn't dry on them yet").

Upjohn's Gauntlett sells unpronounceable products

Anyone want to know how to advertise epoxytropine tropate methylobromide? The man to ask is rugged looking, 37-year-old Jack C. Gauntlett, new director of the Upjohn Company's newly created Advertising Division.

Gauntlett's job is part of a marketing realignment sparked by increasing promotional efforts in the billion-dollar pharmaceutical industry. Why more promotion? Largely, says Gauntlett, "because of the flood of new products—each one has to be promoted to physicians and druggists."

"After all, research is the lifeblood of our industry. We depend on a constant stream of new drugs. The problem comes in promoting them. There simply isn't time to do it, and there are time



Upjohn's Jack C. Gauntlett
Not enough time to advertise

Whether you're from **HARVARD** or **HARDKNOCKS**



IF YOU ARE A **USER** OR A **SUPPLIER**
YOU SHOULD BELONG TO **POPAI**

Counter displays, floor displays and signs of every type, flashers, self-service counter and floor dispensers, motion and sound displays, electric-lighted displays, and other novel ideas too numerous to list, constitute an important part of successful advertising and sales promotion programs. They are the sales clinchers that draw the consumer to your product.

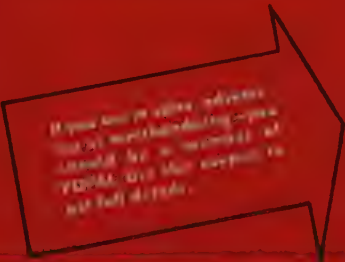
POPAI is devoted to this part of your program so if you are an advertising manager, sales executive or merchandising man, you should belong to POPAI where the latest and most effective techniques are being continually evaluated and new ideas developed.

In POPAI there is a sharing of knowledge between the users and the suppliers of the Point of Purchase material.

To learn of the advantages of being a member of POPAI write for our twenty-eight page illustrated booklet by using the coupon below.

POINT-OF-PURCHASE ADVERTISING INSTITUTE, INC.

11 West 42nd Street, New York 36, N. Y.



Norton B. Jackson, Executive Director
Point-of-Purchase Advertising Institute, Inc.
11 West 42nd Street, New York 36, N. Y.

T-9

Please send your booklet M on membership and other information.

NAME.....TITLE.....

COMPANY.....

ADDRESS.....

CITY.....STATE.....

Chemway appoints Koones Director of Manufacturing

Harold V. Koones has been appointed director of manufacturing for the Chemway Corporation, New Brunswick,



N. J., it was announced by Charles T. Sillo-way, president. A producer of drugs, chemicals and pharmaceuticals, Chemway will occupy a new \$1,000,000 plant at Mountain View, N. J., in January, 1957. The company is a major buyer of basic chemicals, processing equipment,

packaging and other manufacturing essentials.

Mr. Koones is among the Chemway executives whose business day begins with a reading of The Wall Street Journal. This is a habit shared by business leaders from coast to coast. Circulation today is 431,576, with total readership nearly twice that figure. What a market this medium brings you!

WHTN-TV

CHANNEL 13

**IT'S A SELLER'S MARKET,
but we can give you
the BIGGEST BUY yet!**

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, Jackson 5-7661, or our representatives: Edward Petry & Co., Inc.



when we have as little as 60 days to promote a new Upjohn product."

But this embarrassment of riches, adds Gauntlett, has its compensations. "The most interesting part of the job is its creativity. The work is never static—there's the constant excitement of working with new things."

Marketing pharmaceuticals, thinks Gauntlett, has rather special aspects. "First of all, we promote only to doctors and druggists. Most of our product advertising must be highly informative—details on treatment and results. Since we use a lot of copy and a very low pressure sell, we've always relief for impact on a very high graphic standard. Our customers have come to expect this of us."

Some of Upjohn's ad budget of more than \$4,000,000 does go into consumer media, but the slant is strictly institutional. Gauntlett hints, though he won't say directly, that Upjohn is committed to prescription sales, would rather not antagonize its medical customers by promoting non-prescription drugs to the consumer. Sametime, the institutional ads always carry a mention of Upjohn vitamins (mainly Unicaps), designed to connect the brand name with these lucrative little pills without actually plugging them.

Gauntlett is celebrating his 15th anniversary with Upjohn. After Michigan State College, he tried retailing, then a weekly newspaper, broke in with Upjohn's Export Dept. in 1941. He was made admanager in 1951, ad director in 1955. His hobbies: golf, fishing and hunting in the fabled Michigan woods.

Pillsbury's Rankin: a big jump to 'human relations'

When 43-year-old James L. Rankin, Pillsbury Mills' newly promoted public relations vice-president, joined the company's advertising department 13 years ago, he singlehandedly doubled the staff—from one man to two. Because Pillsbury was then exclusively a flour marketer, recalls Rankin, "advertising was considered relatively unimportant. I was brought in from bulk flour bakery sales to work on the advertising for the first new product in 20 years—a soy pancake mix. It was a complete flop. . . . This almost soured the company on new products."

Pillsbury is now one of the leaders in prepared cake mixes, with a national advertising expenditure last year of well over \$7,000,000, and Rankin has grown with it. From office clerk in 1934, fresh out of University of Minnesota, he rose through sales, administrative and advertising posts. He was admanager when Pillsbury introduced its first successful



Pillsbury's James L. Rankin

Apply cake mix marketing methods

cake mixes in 1946, became corporate vice-president and member of the executive council in 1953, last month was named PR vice-president.

Despite Rankin's wide experience, it's still quite a jump from sales and advertising to "human relations," as he likes to call public relations. "I was selected for this job," he explains, "just because my background is in advertising and selling. A salesman succeeds by persuasion. . . . My approach will be to try to develop motivation and incentives so that all of our people will have honest, wholesome and beneficial reasons for identifying themselves with the corporate objectives. I want to use techniques so widely used in the fields of marketing and selling. If you can apply the same methods that sell cake mixes, you can hope to succeed."

Rankin, a husky six-footer with the

Gerald T. O'Brien

An automobile accident August 22 took the life of Gerald T. O'Brien, divisional sales manager for Tide and Sales Management. Mr. O'Brien, on a business trip for this magazine, was motoring through the south when the accident occurred. He had just left Roanoke. His next stop was to have been Knoxville.

"Gerry" was 37 years old and had become well acquainted with many of Tide's friends in the publishing and broadcasting business; he was recognized by them—and by us—as a loyal, competent representative.

A sweet story:
one brand of gran-
ulated sugar has
increased in use 36%
in Minnesota in
just one year!

What's more,
it now leads its
nearest competitor
by a big 28%!



*Facts from Minnesota Homemaker Survey
No. 5, available on request from the

**Minneapolis
Star and Tribune**
EVENING MORNING AND SUNDAY

495,000 DAILY

625,000 SUNDAY

in Minnesota, North and South Dakota, western Wisconsin

look of an outdoorsman, enjoys water-skiing, fishing and speedboating in season. "There's rearranging buildings and shrubbery at our summer cottage. I'm always planting trees and hedges and moving buildings around. I like to change things just like a woman changes her living room around."

Executive ladder

- **Henry A. Mattoon**, president of Reach, Yates & Mattoon for the past three years, has joined McCann-Erickson as vice-president and chairman of the Mar-Plans Board.
- **James C. Constable** is the newly promoted information director of IBM World Trade Corp., wholly owned subsidiary of IBM. Formerly assistant director of sales promotion, Constable will direct all advertising, publicity, sales promotion and publications activities of IBM World Trade Corp.
- **George Bricmont** has been appointed advertising manager of Erie Foundry Co. (Erie, Pa.).
- **F. M. Schwemmer** has joined White Laboratories (Kenilworth, N. J.) in the newly created post of marketing vice-president. **Lee Pinkerton** has also been elected sales vice-president, and **Hubert L. Patterson** advertising vice-president.
- **Frank LeBaron** has left Pabst Brewing Co. to join Wooster Brush Co. (Wooster, Ohio) as advertising & marketing manager.
- **Chandler P. Young** is the new public relations director of Kaiser Industries Corp. (Oakland, Calif.). Young has been with the company for the past 10 years, also serves as public relations director of Henry J. Kaiser Co. and Kaiser Services.
- **Carl K. Ravelle**, Studebaker's western sales manager, is the new general sales manager of Studebaker Corp. With Studebaker for 21 years, he has held various executive positions in every phase of company operation.

So...you're hard to please

May we suggest, then, that the very next time business or pleasure bring you to Los Angeles that you make this your headquarters? You'll enjoy our lawns, palms, flowers, pool and tennis courts and find that the new freeway brings it all amazingly close to downtown Los Angeles.

BEVERLY HILLS HOTEL

Hernando Courtright, President
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VIDE-O-RIGINAL is a quality controlled motion picture duplicate made in SARRA'S own photographic laboratory. It is the "pay-off" print for your TV commercial investment and it assures that all the sparkle and clarity of a SARRA original will be faithfully reproduced on the TV viewer's home screen.

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SPECIALISTS IN VISUAL SELLING

Here's the score at the half-way mark . . .

The Los Angeles Times, leading newspaper in the nation in advertising, news and feature content for the year 1955, continues in the Number One position in 1956. During the first six months of this year, The Times published 32,852,100 lines of advertising—the greatest advertising volume in its 75-year history—a gain of 4,394,143 lines over the same period of a year ago.

In its own field—Los Angeles—Times leadership extends into every major classification. The Times is by far and away the preferred medium in Display, General, Retail, Department Store, Automotive and Classified advertising.

Significantly, in two classifications in which immediate advertising results are easily measured—Department Store and Classified advertising—The Times during the first six months of 1956 published more advertising than all other Los Angeles metropolitan newspapers combined.

Leadership is based on results; and in the case of The Times in Los Angeles, results are based on several factors: the largest daily, Sunday and home delivered circulation in Southern California and the confidence and respect of readers based on seventy-five years of service to the West's largest and fastest-growing community.



LOS ANGELES

Times

NATIONALLY REPRESENTED BY CRESMER AND WOODWARD, NEW YORK, CHICAGO, DETROIT, ATLANTA, SAN FRANCISCO

TOTAL ADVERTISING

MEDIA RECORDS

NEWSPAPERS

of the First Fifty
As measured by Media Records, Inc.

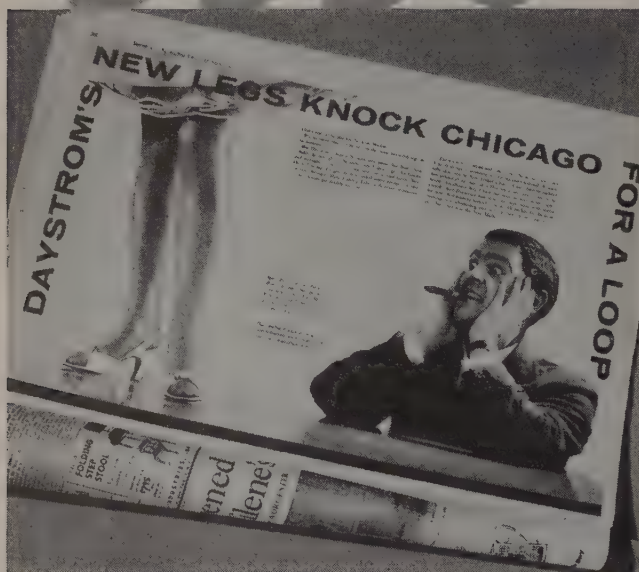
FIRST SIX MONTHS - 1956

	Lines
1. Los Angeles Times (M & S)	32,852,100
2. Milwaukee Journal (E & S)	28,760,949
3. Miami Herald (M & S)	28,138,233
4. Chicago Tribune (M & S)	27,743,884
5. New York Times (M & S)	27,558,426
6. Cleveland Plain Dealer (M & S)	24,613,689
7. Washington Star (E & S)	22,629,984
8. Houston Chronicle (E & S)	22,130,116
9. #Detroit News (E & S)	21,769,263
10. Baltimore Sun (E & S)	21,506,752
11. St. Louis Post-Dispatch (E & S)	20,291,923
12. Philadelphia Inquirer (M & S)	19,949,323
13. Minneapolis Star & Tribune (E & S)	19,857,410
14. Cincinnati Enquirer (M & S)	19,729,025
15. New Orleans Times-Picayune & States (M & S)	19,601,577
16. Akron Beacon-Journal (E & S)	19,439,372
17. Washington Post & Times-Herald (M & S)	19,389,197
18. Dallas Times-Herald (E & S)	18,642,798
19. New York News (M & S)	18,304,677
20. Atlanta Journal & Constitution (E & S)	18,097,677
21. Los Angeles Examiner (M & S)	18,097,532
22. *Toronto Star (E)	17,693,942
23. Columbus Dispatch (E & S)	17,600,755
24. Newark News (E & S)	17,460,903
25. Denver Post (E & S)	17,163,665
Dayton News (E & S)	17,152,987
Dallas News (M & S)	16,935,173
Toledo Blade (E & S)	16,788,878
Philadelphia Bulletin (E & S)	16,729,635
Pittsburgh Press (E & S)	16,631,624
Cleveland Press (E)	
Memphis Commercial Appeal (M & S)	
San Francisco Examiner (M & S)	
Indianapolis Star (M & S)	
Houston Post (M & S)	

MEDIA RECORDS

BBDO Newsletter

- 1 SALES SPRIGHTLY
- 2 READERSHIP RECIPE
- 3 PROGRESS PANORAMA
- 4 BRAINSTORMING



1 WHILE MANY furniture makers report sales down in 1956, Daystrom's sales are healthily up. One reason is a series of eyecatching "stopper" pages like this in *Retailing Daily* preceding the June Furniture Market in Chicago. Part of an aggressive sales campaign, they helped spread the news of Daystrom's new metal furniture designs so well that BBDO Buffalo's new client wrote a lot of new business at the Market.



2 A VERY SPECIAL recipe goes into each of the delicious cakes, frostings, brownies and other treats made with Betty Crocker Mixes. So General Mills uses a special recipe to advertise them. Ingredients: a big, appetizing photo, a bold red background, a picture of Betty Crocker...and her famous guarantee of perfect results every time. Surveys show readership of these ads as high as a Betty Crocker Angel Food Cake.



3 A MAN-MADE thunderbolt shatters a wooden beam — and helps unlock nature's secrets on one of General Electric's Sunday evening Progress Reports. Created specially for the *General Electric Theater* TV show, these dramatic messages cover every phase of General Electric's activity — from atomic energy to home appliances — prove again and again that "At General Electric, Progress Is Our Most Important Product."



4 WHEN BBDOers get together to think up extra merchandising and promotional ideas "off the top of the head" — that's Brainstorming. Frequently, it pays off. New York Telephone Company, for example, decided to test the Brainstorm idea of merchandising colored telephone sets in supermarkets. Gratifying results soon led to experimental colored-telephone displays in several food stores in New York State.

BATTEN, BARTON, DURSTINE & OSBORN, INC. Advertising

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO

TIDINGS

Last Word

Copywriting friend of ours in Chicago turns out speeches on the sly to help with his mortgages. For years he kept the secret of his extra income from his agency bosses, but now makes himself known in no uncertain terms. Here's what happened: our friend ghost-wrote a speech for a V. I. P. in food merchandising. Speech was delivered in Atlantic City and immediately picked up by the food trade press. Meanwhile, back at the ranch in Chicago, the writer was having a battle with an account executive. The AE had just rejected the copywriter's fourth draft of a food advertising presentation. "You simply don't understand this business," the account man insisted, and then he handed the writer a magazine copy of the very speech the creative man had written anonymously for the food executive who had spoken at Atlantic City. "Here," admonished the AE, "read this. This guy knows what he's talking about!" You may take it that the recent noise you've heard from Chicago didn't come from the Democratic convention.

Rub-a-dub-dub

While the Russians are busy re-inventing American products, the Italians are actually forging ahead of us in that strictly American industry of plumbing and seem to have gotten ahead of everybody. Such is the appalling news we heard from three Lippincott & Margulies designers just back from viewing the posh plumbing in some of the old Bacchanalian bathrooms along the Tiber.

The Romans are designing striking new lavatories with such Latin fervor that they have a new toilet bowl "so sculptured, so decorous," it could, with a philodendron or two, double in the living room. However, the ultimate, say the designers, is a solid marble bathtub built for two. It's just like many other tubs (no duo-controls, no double drains, no marblized bundling board in the middle)—only wider.

The very notion titillates us to the point of offering gratis some advertising

themes to the first American fixture company to jump on what will obviously be a band wagon. For radio spots, this jingle: "Daisy, Daisy/Give Me Your answer do/We're half crazy/In our bathtub built for two." For



television, the rollicking and original rhyme: "Rub-a-dub-dub/Two kids in a tub." For print media, this sparkling copy: "It's more fun to scrub in a duo-tub." Take it away Crane!

PR vs. politics

Robert F. Kane, public relations director of the Hartford (Conn.) construction firm of F. H. McGraw & Co., told us recently about a PR heartbreaker. He calls it "The special event that almost batted 1,000%."

After 1954's famous Hurricane Carol blew down the steeple of Boston's famous Old North Church, the McGraw firm offered to rebuild it without profit. For its generous public service gesture, the company received a handsome gavel made from one of the oak timbers of the original steeple.

While the McGraw firm thought the gift was just dandy, it didn't have enough formal meetings to keep the gavel busy. Then, one night while watching the Democratic convention on television, Kane got the brilliant idea of lending the gavel to the Republican convention. After all, what could be more fitting than having this memorabilia of Massachusetts rapped by Rep. Joseph Martin, a Congressman from Massachusetts and permanent chairman of the Republican convention.

As in everything else (almost, anyway), the Republicans were unanimous. They would be delighted to accept the gavel, and it appeared that McGraw

was on its way to a real PR coup. It ran ads in San Francisco newspapers announcing the presentation, and Hartford newspapers ran front page pictures of a McGraw official leaving, gavel in hand, for San Francisco. Then Kane and his associates sat back to reap its PR reward: presentation of the gavel on three networks before a coast-to-coast audience.

Everything proceeded as planned. The McGraw official handed Rep. Martin the gavel, pronouncing the name of his company in full, ringing tones. Martin accepted it with a proper combination of dignity and warmth, and the delegates gave it polite, if not rousing, applause.

Only one thing went wrong. Just as the gavel ceremony was about to begin, President Eisenhower's plane landed at San Francisco airport, and all three networks cut away from the Cow Palace to the airport.

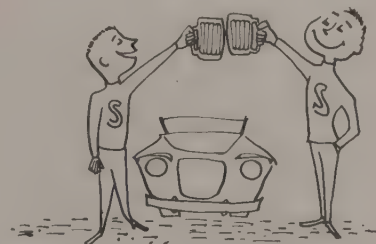
Lament

Copy men are kept in place by many skilled devices, Not the least of which are those palmed off as "revises."

Stein song

The saddest story of the year (and let it be a lesson to you premium hounds) comes to us from a Gunner's Mate (3c) we retain in San Diego for just such purposes. He tells us a southern California used car dealer got the bright idea of distributing in San Diego saloons, cocktail napkins which were worth \$25 toward the purchase of any car on his lot.

Two enterprising young college stu-

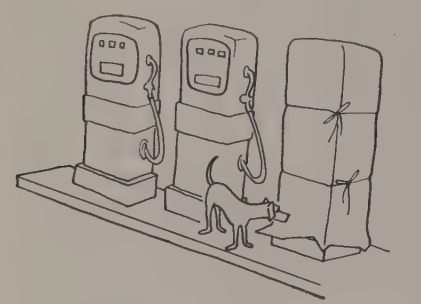


dents drank their way through 48 15¢ beers, kept the 48 napkins and offered them as payment for a \$1,200 car. The dealer refused, the students went to court, the judge liked the cut of their job—and the car is theirs.

Additives, additives

We drove into one of our favorite gas stations the other day, and pulled up next to a white-shrouded pump looking for all the world like an ominous ghost-rider. At first we thought it might be one of the new 1957 model gas pumps with a restyled chrome grille, tail fins and a wrap-around hose. But then we remembered that all kinds of things are happening in the petroleum industry.

Gas companies are turning out new grades of gas like the cigaret makers



turn out new brands of butts. The shrouded pump, it seems, contains Shell's new super gas, and it was that company's way of drumming up more interest in-it. The attendant didn't know what was in it (we didn't ask, actually, because we haven't trusted him since he left a wrench in the crankcase), but the Shell people told us it had benzine, toluene, xylene, iso-paraffins and aromatics—ingredients, frankly, we aren't too familiar with. On second thought, we have heard of aromatics and we wondered if this new gas smelled like perfume. One sniff and we knew. It still smells like gas.

Shell, as you probably know, is not the only company upgrading the grade of gas. Esso was first out with a new grade, just brimming with 100 octanes and colorfully labeled Golden Esso Extra. We can testify that at least one feature is extra — the price. It costs about 3¢ more a gallon than premium gas, and we hope our engine appreciates it.

But not all the gas companies are going along. Sun Oil Co. evidently can't decide how many octanes it (or its customers) want, so it solves the problem by offering one pump with five grades of gas. Sort of a mixer for do-it-yourself enthusiasts.

And Socony-Mobil decided that its gas is powerful enough for today's cars, so it won't bring out a new grade of gas. Just to be sure, though, Socony does concede that it is adding Additive "F" to its gas, in case anybody gets picky about it. And Sinclair has come along with newspaper ads full of copy which, when you refine it, says Sinclair

has a new super premium gas with X chemical.

This is all well and good, but we wonder if the refineries really know what they're doing. Today's cars, with their high compression engines, may need all these octanes—but do we? We go into a mild panic when we enter a supermarket (those decisions, you know), and we even pause hesitantly over the daily selection of a necktie. With so many grades of gas to choose from, and with no glossary of terms or guidebook to help us, we may never be able to tank up again. With gas, that is.

Bad dream

One day, while musing through McKittrick's
(A book that's seldom reviewed by the critics),
A sudden, frightening, eerie thought
Struck—and left us quite distraught:
Suppose that agencymen one day
Had chosen to go another way?

Suppose that Weiss had gone to the cellar
Just at the moment when in walked Geller?
And what if Young was off building a dam
Instead of lunching with Rubicam?
If Benton, just finishing 18 holes,
Had missed (and just by minutes) Bowles?

Suppose that Marschalk had gotten a flat

And never kept his date with Pratt?
What if Fuller was playing lacrosse
When he should have been meeting with Smith and Ross?
And Foote was doing a little welding
Instead of uniting with Cone and Belding?

What if Doyle had decided to turn back
And skipped his appointment with Dane and Bernbach?
And Donahue was driving too slow
To ever hope to catch up to Coe?
If Brooke was vacationing on the St. Lawrence
When Smith and French were lunching with Dorrance?

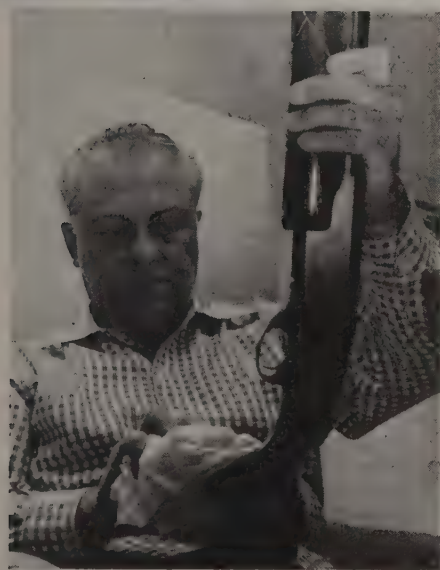
Suppose Ruthrauff was off somewhere flyin'
Just at the time when the idea hit Ryan?
What if Ogilvy said that he'd rather Go sailing than sit down with Benson and Mather?
And if Dancer decided his status was ample
And said "skip it" to both Fitzgerald and Sample?

Suppose Erickson didn't care for the plan
And went off with his wife instead of McCann?
And Ewald concluded that he'd rather ramble
Than start an agency up with Campbell?
And where would all of that billing be
If O hadn't been tied up with BB&D.



caption by—H. S. SIMPSON

"How bad is the company car damaged?"



Crane president Frank Elliott (upper left) says the consumer should be proud to exhibit your product rather than just compelled to accept them.

Today Crane's pace-setting product design is now coupled with an exciting ad campaign under ad manager Jentz (upper right).

Both factors may give salesmen under director of sales branches Robert Penney a new lift.

They've already given Penney's boss, plumbing sales manager Ray Pape, the best year ever for Crane.



The Crane Co.

Advertising starts with product design

"Much of the sales appeal in modern merchandise is attributable to what industrial designers have put into the product itself. People want to buy some luxury items just because they look good or because they would be proud to own them—rather than because they fill any real need."

➤ "Even essential products are often sold to obsolete similar products already in the hands of the public, solely because they look as if they might do the job better or because there is more pride in the ownership of them, even though the actual improvement in the functioning of the product is negligible."^{*}

Such is the marketing philosophy of president Frank F. Elliott of Chicago's 101-year-old Crane Co. And if anyone should know, it's probably this ex-World War I flyer who heads the na-

tion's third largest maker and marketer of bathroom equipment (after American Radiator & Standard Sanitary Corp. and the Kohler Co. in that order). For Crane has done for the American bathroom what Ziegfeld did for the American girl—chiefly by polishing its product design policies with outstanding success (Crane's total sales dropped from \$315 million in 1953 to \$299 million in 1954, then hit \$331 million in 1955, should reach \$360 million for 1956).

Equally important, of course, are the major changes Crane has made in its advertising strategy over the last five years, changes aimed at exploiting its unique product design to the fullest degree. In short, both advertising and product design are based on Crane's belief that "the bathroom should become not only as pleasant a place as any other in the house but every bit as glamor-

ous." Today, says Crane, a bath and a half is a must in almost every new home being built. "The coming trend is toward one bath for every bedroom plus a powder room, plus basement facilities."

Elliott sums up his view of how product design can achieve the goal this way: "It is certainly human nature to be influenced in our opinion of anything by its appearance . . . from people to gadgets. We expect a minister to look benevolent, a banker to look prosperous, a criminal to look dishonest and a scientist to look brainy . . . If an

^{*}American-Standard, Kohler, Crane and Eljer form the Big Four in the plumbing business. Some 30% of Crane's total sales are in plumbing & heating products, the rest coming principally from sale of valves (of which Crane is the world's biggest producer), fittings, fabricated piping and aircraft accessory equipment. Crane's 19,800 employees in the U.S. & Canada, 2,850 employees in England, work in the 14 plants Crane and its subsidiaries operate here and abroad. One of Crane's most recent moves is an agreement with Republic Steel to produce titanium sponge.



Advertisers' "unseen salesman"



Each year, more & more advertisers turn to industrial designers for help in developing products that will sell. Yet to many of the designer's clients (and potential clients) the creative work in a designer's office remains an enigma for the most part.

The industrial designer's job certainly is anything but obscure. As the 21-year link between designer Henry Dreyfuss (left) and the Crane Co. of Chicago proves, it is a painstaking, exacting process. Since 1935, when Crane retained Dreyfuss to design

a group of bathroom fixtures for the company's expanding line of plumbing and heating products, Dreyfuss' designers have virtually become members of the Crane staff.

Here, step by step, are the stages through which a Crane-Dreyfuss design normally passes as it grows from an idea to a finished product. The process illustrates Dreyfuss' definition of the industrial designer's fundamental role as that of the advertiser's "unseen salesman."

1. Defining the problem—An industrial design project begins, naturally enough, with a series of meetings to clarify the nature of the problem. The designer first determines whether he can make a positive contribution; then he pins down the details of what that contribution must be. He sits down with company sales executives, engineers, production men, representatives of the advertising, sales promotion and distribution departments. He must understand the broad outlines of company policy; he must consider costs, pricing, the timing problems in production, marketing and distribution; he must know the firm's sales organization and the market in which it operates; he must study the product's engineering and fabrication. He must grasp what all these men expect of him and he must visualize clearly how he hopes to help.

Product ideas may come either from client or designer. Crane salesmen may feel that there is a gap in their line that needs to be filled. Crane engineers may develop a new operating principle—like the Dial-Ese faucet, which rotates as easily as a radio knob—and turn it over to Henry Dreyfuss when they have brought their idea to completion. Or Dreyfuss designers may see a gap in the market, create a design to fill it—like the prize-winning Criterion lavatory, designed to meet the growing need for a built-in-washstand—and present it to Crane. (Shown above, left to right, are Crane's Plumbing Dept. manager R. A. Pape, Plumbing Sales Dept. vice-president C. T. Pollock, Plumbing Engineering Dept. director C. U. Larson with Dreyfuss partner Julian Everett who heads the design team servicing Crane.)

2. Studying the market—When he and his client have crystallized the problem, the industrial designer begins a thorough study of the market in which the product is to appear. Photographs, technical data and market information on competitive products are amassed. Often these products are purchased, operated and analyzed. Consumer research may be undertaken independently by the design office, but more frequently—as in the case of Henry Dreyfuss' work for Crane Co.—the designer depends upon the client's own market research.

In exploring the market for Crane products, the Henry Dreyfuss staff extensively studies not only rival product lines, but carefully traces the changing pattern of the American home in order to predict the trends that will govern Crane's product planning.

3. Examining production methods—The industrial designer must create something that the client can produce efficiently. Thus, time must be spent in the client's plant, inspecting equipment, examining materials, studying the overall production line and getting to know the problems and personalities of the men who run the machines. In this way, the designer comes to understand many of the physical limitations within which to plan his design. At the same time he has firm ground on which to recommend new production techniques to suit his design, if such changes are necessary and if they are feasible.





4. Creating first product ideas—With these extensive preliminaries past, the industrial designer enters into intimate co-operation with the client's engineering staff. The first product ideas are developed on paper and then in three dimensions. Drawings are useful in the early stages when a great many ideas are being visualized, tested, reorganized, accepted, rejected. But beyond a certain point, two-dimensional treatments of a three-dimensional product become deceptive. As soon as the engineers' and designers' ideas are sufficiently jelled, drawings are put aside and designing begins in clay, wood, plaster or plastic.

5. Presenting final model—The culmination of all this is the final model—a working model, if possible—presented by the designer-engineer team to top level representatives of each of the client firm's divisions that will be concerned with the new product. The primary purpose of this model is to show the client what he is getting for his money. But built into the object that he has bought are the designer's recommendations about how the product is to be made, priced, promoted, sold, distributed and ultimately used by the purchaser. In retaining an industrial designer the client pays for the services of the man whom Henry Dreyfuss calls "the silent salesman of industry."

6. Bringing the design to completion—The presentation of the final model is a decisive moment, but the industrial designer still has a distance to go. He must continue to work with the clients' engineers to make last minute modifications before the design goes into production. There are changes in form and structure to be made, to meet limitations of material and production methods.

7. Displaying the product—An important sales factor is often the package in which the product appears on the counter; this is the job of the industrial designer. The showroom in which the product is sold presents a design problem; that project may fall to him. And if the client feels that the plant that makes the product, the truck that makes the delivery and the very order blank on which the sale is written are all part of the same picture, the designer may take on all these responsibilities.

Crane's Chicago and New York showrooms are of vital importance. Since Henry Dreyfuss works on a year-round retainer, his designers are encouraged to think about Crane's interests from day to day, rather than just specific projects. In 1948, Dreyfuss made use of this freedom by submitting a new plan for Crane's showrooms, calculated to provide the most effective setting for the products of the two firms' years of teamwork. The Dreyfuss organization's thorough knowledge of the sales points of each item in the Crane line, equipped them to create a comprehensive sales presentation in three dimensions. Crane's Chicago and New York showrooms dramatically demonstrate how the industrial designer's fundamental role is that of "the unseen salesman."



automobile manufacturer wants to use power as the main selling point, he had better make his car look powerful as well as be powerful or his sales appeal will be less effective. A product may be made sturdy by the use of correct structural strength and the strongest materials, but if it is not designed with contours that suggest sturdiness, selling it on this basis will be almost impossible."

Crane's emphasis on product design actually dates back to 1935 when the company retained industrial designer Henry Dreyfuss (for a typical example of how Dreyfuss works with Crane, see page 20). The retention of Dreyfuss (who is still on the job) came soon after Crane's management decided to hit the mass market (before then the late, great midwest advertising executive J. Daniel Fry made Crane illustrations of lush bathrooms belonging to Italian and French royalty almost a company trademark). The difficulty of changing the consumer mind about Crane was so great then (as it still is) that, as the company points out, "people erroneously believe that Crane plumbing fixtures cost more than any other."

➤ Dreyfuss' first move was to change the soft and round look in bathroom fixtures to a crisp and rectilinear form. This line (still known as the Neuvogue) was a pacesetter in the 1930's. The next major design step came, strangely enough, during World War II when materials shortages forced the plumbing and heating industry into a state of suspended animation.

Working on wooden models during the war years, Crane and Dreyfuss came up in the postwar period with a unique new wash bowl—the Criterion Lavatory. The big point about the Criterion design is that it's aimed at a variety of markets instead of one. Crane claims that the success and the widespread influence of the Criterion is based on its classic simplicity, permitting the lavatory to be used in every possible architectural setting.

The Criterion lavatory, although admittedly one of Crane's high-priced items, is significant from two other standpoints. It spotlights the Crane belief that plumbing fixtures are something that the homemaker should be proud to exhibit, the theory being that people should be pleased to own the fixtures rather than merely compelled to accept them. The second theory is that Crane fittings must go well in many settings and fit into many kinds of interiors without conflict. Other examples of the Crane philosophy are its Norwich lavatory (a medium-priced unit for

homes as well as schools and the factories) and the Sunnyday boiler. First placed on the market in 1954, the first Sunnyday, although a compressed unit roughly the size of a console model TV set, was promptly installed downstairs where it was rarely seen. Yet Crane sales executives recognized that this boiler was perfectly adapted to a new market created by the many small, modern homes where major appliances like washers and dryers and boilers might come upstairs to a sparkling white utility room visible to both family and visitors.

➤ The result is that Dreyfuss designers came up with a white door to tie in the boiler with the "appliance" white of other objects in a utility room, a color spelling cleanliness and emphasizing that boilers are not doomed to be grimy hulks — but handsome, immaculate mechanisms. Dreyfuss designers further redesigned the gauges to make them more attractive, removed the louvers and excess hardware of the door handle. By last year, Crane began to plug the boiler in four-color consumer magazine ads including a two-page Life spread, also a heavy ad campaign to the plumbing and heating trade.

While Crane's product design policies are industry pace setters, its advertising has not been too singularly imaginative and aggressive until very recent years. In 1951, Crane gave its consumer advertising for its plumbing and heating products to Chicago's Leo Burnett (another Chicago advertising agency, The Buchen Co., which retains

Crane's industrial advertising, had handled the entire account since 1934). Since then, one of Crane's chief advertising themes is to couple good taste in your bathroom design with economy. By stressing that Crane plumbing costs no more, the company hopes to overcome the belief that Crane's luxurious plumbing is out of the average householder's reach. In fact, Crane claims it is the first plumbing marketer to put the prices of its products in its advertising (1952), a practice that has since spread to other firms' advertising.

➤ The present ad strategy mapped out by advertising and sales promotion manager Joe Jentz and Burnett account executive Howard Bebe is the fourth in as many advertising phases since Crane signed on Burnett. In the 1952-1953 ad campaign, Crane first emphasized the value of a beautiful bathroom in the home, then in 1953-1954, Crane hit the remodeling market hard. The 1954-1955 campaign turned the advertising spotlight on individual Crane items (a single ad featuring different lines of lavatories).

Crane's present campaign for 1955-1956 combines all these pitches—the beautiful bathroom in color, remodeling, individual products, economy—even a tie-in with Operation Home Improvement.

Ad manager Jentz follows Crane's traditional pattern of confining its advertising in printed media.** Consequently, its media selection runs counter to that of American-Standard, which took the TV plunge this year by allocating one-third of its 1956 ad budget

of \$4,000,000 to the medium (Tide Jan. 28, 1955).

➤ Crane's present \$2,762,000 ad budget (contrasted to the 1952 budget of \$2,019,000), goes into general magazines, farm publications, business publications, trade publications, catalogs and annuals.

Under the current organizational set up at Crane, Jentz reports to director of (sales) branches Bob Penney—thus making advertising at Crane a service function of sales. Penney's big job is to supervise the 141 Crane-owned branches and 700 independent wholesalers who supply Crane's 30,000 dealers. He, in turn, reports to plumbing sales department manager Ray Papé who reports to plumbing sales vice president Carter Pollock.

➤ What's ahead for Crane? Penney says the company is looking forward to an expanding demand for plumbing and heating products from two areas: the wartime babies who'll be building homes from 1960-1965; projected schools and hospitals which are under construction to handle this increased population.

Penney also expects plumbing sales to gain from two other trends: "tract homes which usually have two bathrooms; the more expensive house where each of three or four bedrooms have bathrooms. Indeed, Crane sees no reason why such homes shouldn't have a powder room and basement facilities as well.

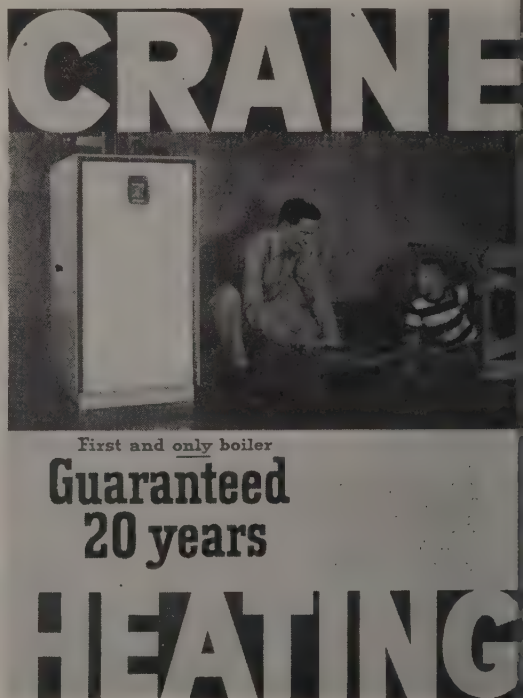
**Last year, Crane broke the pattern by running one participation a week in CBS-TV's now defunct Morning Show. Pushing its boiler and baseboard radiation lines, Crane was out to whip up dealer enthusiasm, bring back those lost during the World War II hiatus.



CRANE

Wouldn't you rather remodel with Crane?
(costs no more)

Crane ad, left, stresses economy to offset public belief that company's reputation for luxury means high cost. Ad on right plugs a boiler re-designed to hit two markets.



CRANE

First and only boiler
Guaranteed 20 years
HEATING



The Beefeater team: John Bush, Eric Burrough, R. C. Kopf, Ray Harper

Beefeater's booming sales

- The London import is probably today's most talked-about gin.
- Most of its success is due to word-of-mouth advertising.
- Part is due to class advertising, mostly in magazines.
- Here's how Beefeater took over the imported gin market.

GOURMET Lucius Beebe once remarked unhappily that "more & more, martinis are becoming nothing but iced gin." For Beebe, the trend was evidently too much, for he left New York City's rich food & drink to publish a Nevada newspaper. Other Americans, however, from New York's trend-setting Madison Avenue to San Francisco's swank Nob Hill, are drinking their martinis stronger (*Tide*—July 27), and more of them today are asking for an imported gin with a familiar old name: Beefeater.

Beefeater gin—named for the colorful yeomen outside the Tower of London who guard England's crown jewels—is probably the most talked-about gin in the U.S. today. It is especially popular with a group who theoretically know its martinis, advertising men. But surprisingly enough, Beefeater has become popular not so much through paid advertising (Beefeater's ad budget this year is \$200,000, double its 1955 budget) as through word-of-mouth ad-

vertising—a medium advertising men traditionally deplore.

► To appreciate Beefeater's success, you have to know where gin stands in today's liquor market. Gin ranks second to whisky in U.S. sales, and accounts for approximately 9% of total distilled spirit sales. Imported gin makes up only 1% of the total gin market, or less than 0.1% of total liquor sales.

The best selling domestic gins are (in this order) Gordon's (about \$4.05 a fifth), Gilbey's (about \$4 a fifth) and Seagram's Ancient Bottle (about \$4.20 a fifth). Many distillers turn out distilled dry gins at or slightly below the \$4 price bracket, most of which are 90 proof (Gilbey's and Seagram's are 90 proof, Gordon's 94.4 proof).

Fighting this domestic competition are two top-selling imported gins, Booth's House of Lords and Beefeater. Both brands retail at about \$5.50 to \$5.55 a fifth—as much as \$1.50 a fifth

more than best selling domestic brands. Although Booth's was leading in imports until last year, some industry leaders think that Beefeater is now ahead. Their theory is substantiated by import figures for the first five months of 1956, which show that more than 50% of total gin exports from England were imported here by New York's Kobrand Corp.—the importer for Beefeater gin.

► Kobrand's founding president R. C. Kopf and hustling sales manager John Bush are the two key figures behind Beefeater's success. Tall, husky Kopf, who in the famous uniform could pass for a model Beefeater, decided after graduation from Columbia University that he wanted to stay in New York to work the retail field. He started at Macy's in 1927, moved up the ladder to handle all liquor buying for Macy's and Bamberger's. Kopf founded Kobrand (a diminution of Kopf's brands) in 1944, handled a line of premium California wines, then in 1945 when imports again became available after the war, angled for Beefeater gin. It has been imported by Kobrand ever since.

Kobrand's advertising (via Hicks & Greist) is concentrated in magazines, newspapers, business publications and direct mail. Magazines, which Kopf thinks are the "class and trend setters,"

Small
storm
center



-with or
without?

Among men about
martini the opinion is often
a small storm center
when the gin is Beefeater
For Beefeater makes a
martini (or gin basin if you
please) that is immediately
drier, appreciably smoother
and so brimant, clear
that many actually
prefer "without!"
"Try one, see
what you think."



BURROUGHS
BEEFEATER
GIN

30 PATENT DISTILLED FROM GRAIN
IMPORTED FROM ENGLAND BY
JULES ORTEIG, LTD. NEW YORK, N.Y.



Famous twice over
...the world over

Today it seems almost everyone knows
that Beefeaters in fact clear, brilliant
Beefeater Gin is the most popular im-
ported gin in the country today.

So stick up! It's martini time and that
means Beefeater time! It's also the time
when Beefeater ads run every week in
leading "litter" magazines. Order today!

**BEEFEATER
BEEFEATER**

the world's finest martini...
made with America's best-selling imported gin!




EXCLUSIVE DISTRIBUTOR IN METRO N. Y., WESTCHESTER, MASSACHUSETTS AND SUFFOLK COUNTIES
36-50 - 31st St., L.I.C. **JULES ORTEIG, LTD.** ST 6-0800

IMPORTED FROM ENGLAND BY ROBRAND CORPORATION NEW YORK, N.Y. 30 PROOF DISTILLED FROM GRAIN

New Beefeater ads (right) highlight the Beefeater guard.

get most of the \$200,000 budget. This year these include The New Yorker regularly every week, Gourmet "rather regularly," Holiday during the first six months of the year, Esquire during the last six, and Social Spectator, the magazine for society's horsey set. Newspapers in the principal cities in each distribution area also get a regular schedule of ads.

► Until now, much of the advertising has featured the Beefeater bottle or pictures of various ways to make the martini (with or without the lemon peel, olive, onion, etc.). But now, to tie in Beefeater guard symbol more closely to the martini, the Beefeater guard will be highlighted in upcoming ads which are still in layout.

Kopf explains this new strategy as a means of capitalizing on Americans' memories of the Beefeater guard. Says Kopf: "With the influx of tourists to Europe after the war, many pace-setting Americans have seen the guards, taken pictures of them and have come to regard them as the very symbol of Britain."

Probably the prime factor in Beef-

eater's increasing success is the word-of-mouth advertising it enjoys. Kopf and managing director Eric Burrough of James Burrough Ltd., London, which has made Beefeater since 1820, naturally say the word-of-mouth advertising stems from a superior product. And this they attribute to Beefeater's clearness and brilliance, the fact that it is not stored in Sherry casks as are some London-type gins, that it has a higher proof (94) and that the old-fashioned, traditional stills used in London by Burrough have the virtue of producing a smoother spirit (from a technical standpoint) than the more modern stills used in the U.S.

► The Beefeater martini in this country first soothed a palate at Whyte's Restaurant (owned by Ray Harper) in New York's Wall Street area, where the clientele presumably could afford to pay more for the drink. From there it has spread throughout the country. It got somewhat of a plug when Pan American used the Beefeater guard in quarter-page newspaper ads to herald its European flights. And just recently New York's swank Bergdorf-Goodman

introduced a hat called the Beefeater Crown, which sold well at \$4.

Kopf admits that Beefeater got perhaps its biggest boost on Broadway a few years ago. In the play, The Tender Trap, one of the actors (played by Ronny Graham) comes into an apartment totting a large sack of liquor. First he withdrew two bottles of Scotch, one in each hand, puts them on the bar. Then he digs deeper in the sack, comes up with a bottle of Beefeater in each hand, and says, "This is Beefeater gin, absolutely the best in the world."

Kopf says the line was entirely unsolicited, that the play's author Maxwell Shulman simply likes Beefeater and included the line in the script. Kopf, of course, was more than happy to have Kobrand supply the liquor used.

► Today, a new trend is developing which will put Beefeater more in the public eye. A number of new restaurants across the country have requested permission to use the name and the symbol and to highlight the Beefeater martini on the menu. A restaurant named Beefeater has just opened in California, New York's Roosevelt hotel this month will open a "Beefeater Room." Kopf, while happy about these developments, does not solicit them; he prefers that any restaurateur with such inclinations come to him. He thinks it could possibly mushroom and eventually get out of hand.

Unique also in the promotion of Beefeater gin is the absence of any tie-in with drinks other than a martini. Kopf wants the idea of a "Beefeater martini" to get itself firmly established before he sets out to promote gin in other drinks.

Kopf is especially proud of the fact that since Kobrand has handled Beefeater, sales have never dropped off at the end of the summer, when gin and tonic's popularity (and gin sales) usually drop. In fact, says Kopf, sales have gone up and increased every year and month since 1945. Latest figures he cites: in Kansas where a state law prohibits exclusive distributorships (which Kobrand stoutly maintains in other states), exactly 180 cases of imported gin were sold between July 1, 1955, and June 30, 1956. And although Beefeater has distributed in Kansas only during the last five months of the period, it accounted for 107 of those 180 cases.

► While this is an isolated situation, it points up a trend. Kopf himself feels one of the big reasons for Beefeater's success lies in the upgrading of American living standards, the trend toward drier drinks and the realization by many more discriminating people that Beefeater is "driest of the dry."

ONE ADMAN'S OPINION

®



By
Lester
Leber

New way to say "New"

With so many advertisers shouting NEW! and NOW! (frequently both in the same headline) it's refreshing to see International Silver Company come up with this sprightly phrasing: "Surprise! It's stainless with beauty only silver-smiths could create."

Ad of the Month

When the first high-fashion page appeared for Hunt Foods some time ago it was intriguing because it was off-beat and beautifully done. It seemed the kind of ad that is run once in a while, mainly for conversation value.



But Hunt continued its campaign to the point where it has become much more than a refreshing oddity. It is now accomplishing the rare feat of creating a new and distinct personality for a whole line of products.

Hunt's latest spread (see cut) sets a new high in an already distinguished series. Few items are more mundane than a bottle of ketchup. But here it assumes a certain elegance. The idea of two well-gowned women with flower-bedeked shopping carts before a

backdrop of shelves containing nothing but Hunt's ketchup is handled so skillfully that, although it is preposterous, it is delightfully whimsical.

It wouldn't surprise me one bit if Hunt already has evidence that women buy its products because they are proud to have the label seen in their shopping carts, in their cupboards and on their tables.

"Madison Avenue at its worst"

A Michigan reader has written Tide's editor to suggest that this column would read better with a

pipe smoker at the same time; that I've always regretted wearing glasses, but can't help myself, and don't think the rimless variety would be an improvement; and that smugness is probably more in the viewer's mind than in mine.

The next impulse is to condemn the "Madison Avenue" stereotype. New York admen, continually run into it when they're out of town, and it's an unfortunate misconception. Most of the people in this business are sober, industrious citizens. Their homes, habits, hopes and hobbies are not appreciably different from those of any group of alert business executives. Except for works of fiction, dipsomania, ulcers and eccentricities, are no more characteristic of the man who works on Madison Avenue than they are of his counterpart in any other section of the country.

The third impulse is to pose a few queries about people who are bitter toward what they call "Madison Avenue." Could the reason be unhappiness with their working lives? Do they seek a scapegoat for their own lack of progress? Are they secretly wishing that they were able to work on the same street with Y&R, BBDO, and CBS?

From the mailbag

Lore Noto, artist's representative, agrees with this column's contention that movie companies must upgrade their advertising as well as their product. He cites as an encouraging example the opening newspaper announcement for "War and Peace." (It makes an adult appeal with 10 paragraphs of reasoned copy and a single drawing of a woman and child standing near an abandoned cannon.)

Bill Campbell, ad manager of Cosmopolitan, writes that "Words at Work" and "Stoppers" are "must" reading for his staff and inspire their own advertising. A few examples: "Cosmopolitan's who-dun-it won it," "Strike up the brand," "Whopping shopping section."

different picture at the top. He says, "God knows, I have nothing in the world against this guy, except that he seems to be working so hard to look the part . . . Madison Avenue at its worst . . . complete with crew cut, bow tie, horn rims, smug look, and a pipe, yet!"

My first impulse is rebuttal: to point out that the crew cut simply evolved from the scalping I was given in boot camp way back in 1943; that I started wearing bow ties as a collegian in an even more remote era, and became a

Free... Any 3
OF THESE SUPERB HIGH-FIDELITY
12" COLUMBIA (LP) RECORDS

Only the Columbia LP Record Club can make an unprecedented offer like this!

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY
PERCY FAITH
MY FAIR LADY

FRANK SINATRA
BENNY GOODMAN
I LOVE PARIS
MINIATURES
AND DRAMAS

NEW! THE CLUB OPERATES
You can have the best of both worlds... the excitement of the record store and the convenience of home delivery. The Club operates on a "pay-as-you-go" basis. You pay for the records you want, and the Club delivers them to your door. No more waiting in line, no more carrying heavy bags. Just sit back and enjoy the music.

MAIL THIS COUPON NOW
Name _____
Address _____
City _____ State _____ Zip _____
Phone _____

COLUMBIA LP RECORD CLUB
165 West 46th Street, New York 36, N.Y.

Don't miss
COLUMBIA RECORDS
BUY-OF-THE-MONTH SELECTIONS FOR AUGUST

Each! 2.98 ONLY

MADAME BUTTERFLY
ANDRE KOSTELANETZ
AND HIS ORCHESTRA

Remember: "Keep your eye on the buy-of-the-month!"

SAVE \$1 ON EACH OF THESE BRAND-NEW, HI-FI 12" LP ALBUMS DURING AUGUST! NEXT MONTH'S REGULAR PRICE WILL BE \$3.98.

DEALER'S NAME
0 971

Record advertising's new look

- Record companies are producing a rash of new marketing ideas.
- Their ads now feature premiums, coupons, 1c sales.
- Their distribution system is also changing radically.
- The goal: smoothing out sales peaks and valleys.

NEXT to Elvis Presley, the hottest news in the record business today is the rash of new marketing ideas. Firms like RCA Victor, Columbia, Capitol, Mercury and Decca, all eager for their share of today's new leisure dollars, are on the biggest marketing spree since long-playing records arrived some eight years ago.

➤ Record manufacturers, in short, are at last coming of age in an advertising and selling sense. They are beginning to look more like soap, food and appliance advertisers every day with their premiums, coupon deals, mail order selling, 1¢ sales and promotional tie-ins with magazines and manufacturers. They are, in fact, no longer entirely dependent on disk jockey puffs or bobby sox whims.

The object, of course, is to stabilize

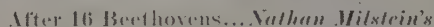
an inherently volatile industry by getting rid of peaks and valley selling which, in turn will make long-range advertising planning practical. There are several reasons why these new tactics will work now when they might not have before. First, of course, is the LP, which, in six short years has turned record marketing into a self-service, packaged goods business. LP's now account for some 49% of the \$225 million record market, with 45 rpm's getting around 30% and the traditional 78's getting less and less (by next year, record experts expect the 78 to be barely warm if not dead).

The rise of LP records means that 65-75% of the total record volume is in album sales. Coupled with smart packaging, designing and producing an album cover alone can cost as much as \$2,000, the long playing record gives

the industry an entirely new complexion. Further, a constant series of price cuts (for technical and competitive reasons) is making the \$3.98 tag just about standard and consequently within reach of a huge range of consumers. For instance, Columbia Records estimates that while it cost a customer \$14 in 1936 to get an hour of recorded sound, he now gets the same for \$2-\$5.

These radical changes in product design, packaging and pricing have, in turn, pressured severe distribution changes. Not too long ago the record dealer was the key outlet, but now the distribution pattern includes supermarkets (the latest to stock records A&P), drug chains like Whelan's and, of course, the rising record clubs.

➤ A bare two years ago, a few tentative record clubs got 5.8% of the total LP volume. Last year, clubs such as the Book-of-the-Month Club's Music Appreciation Records, the Concert Hall Society, Music Treasures of the World and the Children's Record Guild probably got 15% (\$20,000,000) of the record industry's total LP volume, a high 35% of the classical LP business. A



As results in the grand mean, however, imply that the average response to the RAV was not statistically significant, the purpose of this phase of the project was to investigate the individual response to the RAV in the 100 subjects. The RAV was administered to 100 subjects, 50 males and 50 females, who were randomly selected from a volunteer pool of students at the University of Illinois at Chicago. The RAV was administered in a classroom setting, and the subjects were given a verbal introduction to the RAV and a verbal explanation of the purpose of the study. The RAV was administered to the subjects in a random order, and the subjects were given a verbal introduction to the RAV and a verbal explanation of the purpose of the study. The RAV was administered to the subjects in a random order, and the subjects were given a verbal introduction to the RAV and a verbal explanation of the purpose of the study.

THE
WORLD'S
GREATEST
ARTISTS
ARE
ON

RCA VICTOR

Victor's only other significant gambit is its year-old Personal Music Service Plan, through which those dealers who are out of stock on an item can accept payment, forward a coupon to Victor and have it mail the record.

One result of Nasatir's thinking is Decca's special holiday promotion, tied in to the travel market. Late last year Decca issued eight albums of musical holidays in foreign countries, then issued seven last spring on the same theme. With tie-ins set up with travel bureaus and an air line, 4,000-5,000 travel displays in record dealer windows (featuring the usual window display contest among dealers), "we sold a pile of records."

► You can look for an increase in direct consumer advertising by record makers and a wider distribution through mail order operations and super markets. One of the most striking facets of the whole field is the lack of an industry-wide education program on the behalf of music per se (the Record Industry Assn. of America, official spokesman for most companies, has none). Missionary work for music appreciation classes in schools is still the province of the companies. As the industry's advertising and selling techniques come of age, may its public relations policies,

A day at the supermarket

Last year, retail food stores racked up record sales of \$43.6 billion, more than \$2 billion above 1954. Since this represents nearly one fourth of all retail sales, the lure for manufacturers of everything from aprons to zucchini is obvious.

This growth of retail food sales creates a serious problem. As stores increase in size to meet the demands of booming suburbs, more brands, types of products and non-food items bid for available shelf space. This competition in turn

forces retailers to increase their space further, and the vicious cycle continues.

The manufacturer's problem, of course, is how to make his product stand out from a dozen strong competitors and, in fact, from all the thousands of items in the store.

Operating on the theory that the retailer himself, the man closest to the consumer, is in the best position to know what the consumer buys and why she buys it, Tide recently toured Food Fair's huge

supermarket at Margate (near Atlantic City, N. J.) with Food Fair executive vice-president Myer B. Marcus. Seventh in sales among food chains, Food Fair nets better than 1.8% on sales, against a 1% average for national chains and 1.5% for regionals.

Dapper, 48-year-old Marcus has been with Food Fair since it was founded in 1929. Here are his views on the current state of food store retailing, the likes, dislikes, foibles and fetishes of the American housewife.

Marcus on co-operative advertising: "I believe in co-operative advertising, and here's one basic argument for it. A supermarket is a distribution center which delivers pre-sold products. We don't sell, we distribute. Co-op merely gives Food Fair an opportunity to make known the availability of this merchandise." **On trading and premiums:** "My own feeling is that trading stamps, which are enjoying their biggest boom in history, and breakfast cereal premiums are similar in this respect: they're sales switchers rather than sales builders. Premiums move consumers from one brand to another, trading stamps move them from one store to another. Neither really increases total sales." **On non-food items:** "Women will buy anything in a supermarket if they trust the store. Many chains make the mistake of thinking that low-end soft goods are right for supermarket distribution. They're wrong. You can't expect to maintain a quality market unless everything in the store is up to standard." **On store size:** "There's such a thing as too big. When the store gets over a certain size, the shopper reaches a point of fatigue. You wouldn't expect a woman to wander through a whole department store just to find a handkerchief." **On private brands:** "We sell a lot of private brand merchandise. Why not? Our main effort in this business is to control the quality of the goods we sell and to make a profit. We can do the first with our private labels and very often we can do the second, too—more profit even at lower prices. But we sell anything that the consumer wants and we display it as efficiently as we know how." **On advertising:** "Every generation has to learn all over again. It's the job of both the manufacturer and the retailer to keep old foods and old brands in front of new customers as well as to introduce new products."



Today's changing consumer: "Today you don't have to be a cook, and housewives like it that way. Everything is so easy to prepare and pretty much everything is available in pre-cooked form. Remember the old-fashioned prunes? They used to come hard as rocks. Well, now they're moisturized in the plant so they'll stay soft. No one bakes anymore. We sell very little baking yeast, except in the south. Incidentally, we bought several stores in Tennessee recently. I was down there for the opening and I found that I'll have to learn the grocery business all over again. Down there they sell 25-lb. bags of flour, bulk rice, salt pork and fat back in slabs. They're years behind the rest of the country."

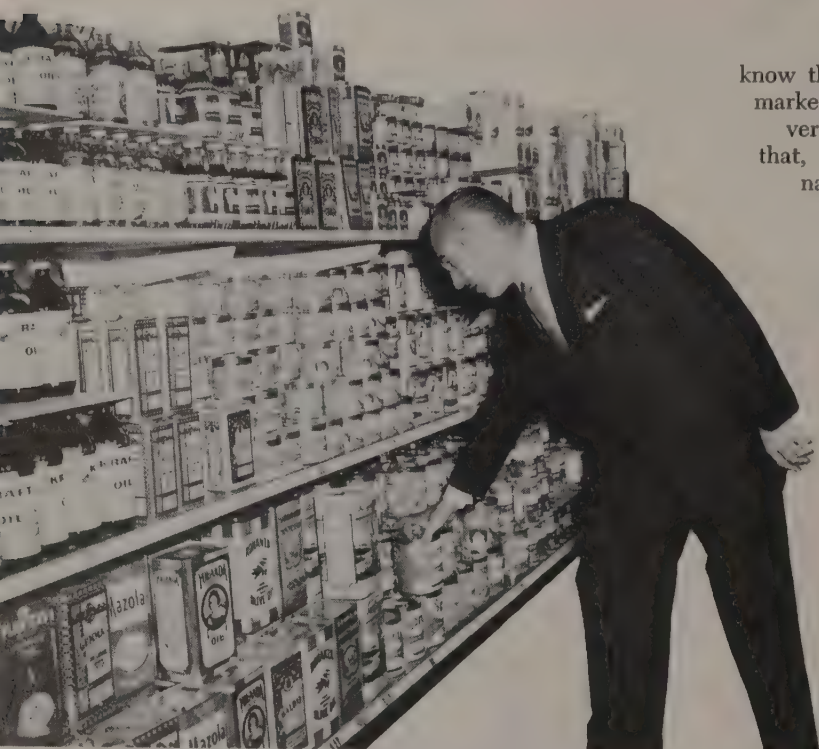
Consumers like a popular item: "Shelf display is very important, both to us and to the manufacturer. I like a busy look to the shelves. Clerks tend to stack cans and jars to the front of the shelf to give a neat, solid appearance. So I walk around the store pushing the cans back. The brand looks active that way. Same thing with jumble displays in wire baskets. Some manufacturers and retailers don't like them, say they damage the labels and dent the cans. But I go for them. A jumble display looks as if it's moving, as if the item were popular. People buy an item that looks as if other people have snapped it up. As far as allotted shelf space goes, there's no set rule and I can't go into it. As for special end-stack displays, they're rotated weekly according to seasonal preferences and fluctuating profit margins on certain brands. They're nearly always effective. Anything that's set off by itself in a store influences sales."



Brand loyalty isn't always transferrable: "You know the power of advertising is very real in a super-market situation. There's so much variety, the shopper very often doesn't know what to buy. In a case like that, she looks for an old friend with a well-known name, simply out of inertia. But remember that brand loyalty carries over from product to product in a line only in certain situations.

Fruits and vegetables, which are not manufactured but only canned, and have no real identity, have good brand carry-over. A family that likes Del Monte peaches will buy Del Monte wax beans. But in manufactured products such as shortening, for example, women pick a product on its merits, not as part of a brand group. The fact that a customer buys Spry shortening regularly doesn't necessarily mean she'd buy Spry margarine if it were introduced. One manufactured product can't carry another, different product.

Look at Jello desserts! Jello is a generic term for gelatin desserts, and Jello gelatin is the biggest seller in its field. But the brand doesn't carry over to Jello puddings and pie fillings, which don't sell nearly as well."



Give labels that mouth-watering look:

"When you come right down to it, the best way to sell canned goods is to show a picture of it on the label—the more picture the better. You can see that I like a can of peas with an all-over picture of the product on it; I think it sells because of that. Most canners agree with me. As a matter of fact, when they don't show a picture of the product on the label, it's sure to be premium goods. Why? To set it off from lower-priced brands. It's not a mass seller and never will be. The price and the premium quality sell it. Generally speaking, though, the product on the label has to look real, to create a desire to buy. We like a mouth-watering look with every item."



Housewives distrust some frozen foods: It's a funny thing about seafood. People don't have any confidence in frozen seafood—it doesn't have the same feel as fresh fish. We sell Alaskan king crab legs, which are quick frozen and flown down to the states. But we can't sell it frozen. We have to unpack it and display it on ice in the cabinet with other loose, fresh seafood. Also, there's only a few seafoods we can package. These clams, for instance. We've only recently perfected a handy package for fresh clams. It's never been done before. [At this point the package broke and splattered Marcus with clam juice. "Well, we've nearly perfected it," he added ruefully.]



Women like polyethylene packaging: "We put as much meats, poultry and produce as we can in polyethylene packages. The younger generation doesn't know a chicken from a turkey, so we package it and label it descriptively. More than that, women like polyethylene packaging. Meat is neat and easy to handle that way. There's another consideration, too. With packaged poultry we can supply something that nature can't: a chicken with three drumsticks, or four or five. As a matter of fact, we pack every combination of chicken parts that's in demand. There's still another reason for packaging some meats. Look at this luncheon meat! The problem we can't lick is how to keep the bloom on the product, so we solve it another way. We photograph a slice of bologna and print the full-color picture on a piece of cardboard the size of a real slice. That goes on top and the whole thing is packaged in plastic. This way we maintain appetite appeal and glamorize the product."

Sometimes the label gets in the way: "Notice this olive display. Every label is turned toward the back. The reason is that olives are packed in glass jars. The labels have absolutely no significance—they just get in the way. And that's true of all glass packages, or almost all. Heinz, for instance, can't sell its pickles on the name, glass jars or no glass jars. Then again, there are some products which simply don't look well. But, generally speaking, if all canned goods were packed in glass, brands and advertising would be much less important. However, it's not practical now, since there's too much breakage in glass packages. And as long as we have cans which conceal the product, brands and advertising will continue to be important."



Opening up a rich, new market

- The product was unique—a straw with a built-in flavor.
- But it flopped at first due to poor advertising strategy.
- A new management and the right strategy made it successful.
- Here's how advertising helped open a fabulous new market.

TAKE a simple drinking straw. Build into it a small cloth filter, saturated with chocolate or strawberry flavoring. Advertise it to the kids, and your fortune is made.

This, in essence, could be the story behind the fabulous success of Flav-R Straw, Inc., of Mount Vernon (N.Y.). It could be, but it isn't. For the story of Flav-R Straws is one of initial failure due to the wrong marketing approach, a new, progressive management, and finally—through long planning and intelligent advertising—success.

➤ Flav-R Straws were introduced on the west coast last November by Frontier Foods. Frontier had bought the idea and the product from two inventors, developed the manufacturing machinery, did a little scattered advertising. To put it bluntly, Flav-R Straws' first introduction was a flop.

Frontier's management grew dis-

couraged, and in January, 1956, sold out to two easterners—42-year-old Alvin Sheerr, a retired clothing executive, and attorney Bernard E. Singer. Almost before the contract ink was dry, Sheerr invited his good friend and golfing companion, 46-year-old Lee Wagner (founder-publisher of TV Guide), to take over as executive vice-president.

Since all three men lacked any background in food marketing, they realized they would need help to succeed in such a highly competitive industry. They selected an advertising agency (Dowd, Redfield & Johnstone), a public relations firm (Ruder & Finn) and a sales promotion outfit (Gerald, John & Associates).

➤ From the beginning of the planning, the agency's Mike Raymond, the PR firm's Harry Cohn and the sale promotion organization's Jerry Schaftlander held weekly meetings with Flav-R

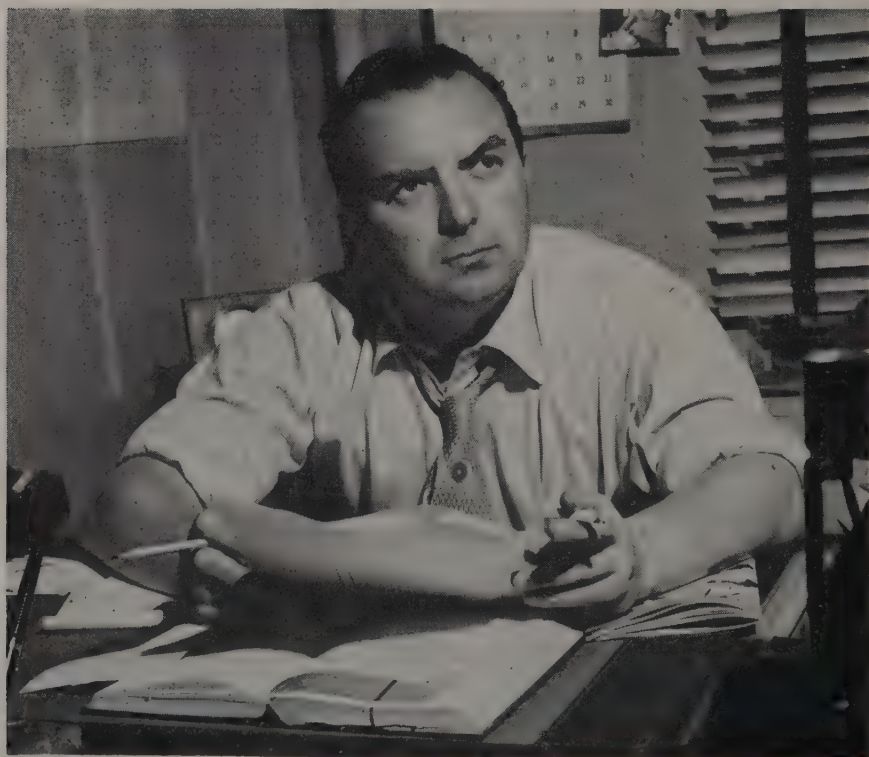


Straws executives. For almost three months the group sat around sipping milk through their product, developing ideas for advertising and merchandising.

Advertising seemed to be the key. The group was convinced one reason Frontier had failed was that it had spread its advertising too thin in too many media (newspapers, radio, TV and co-op) without effective coverage from any of them as the result. They decided to put their entire budget (which at the time was about \$10,000 a week) into TV spots and into participation in children's TV shows. They also planned to merchandise the product heavily to food brokers, food editors and others in the food field in each distribution area before the advertising broke in that area.

To guarantee that the kids would see the advertising, the group decided on saturation—buying up spots throughout the day with particular emphasis on afternoons when children would most likely be drinking milk. They planned to buy time on every TV station in the area and on every available children's program, no matter how low the ratings, in order to reach the widest possible audience. This advertising strategy was originally set up for the New York market and was eventually carried out in every area where Flav-R Straws are distributed.

The TV commercials stressed two points: spontaneity (announcers and stars use ideas supplied by Dowd, Redfield and adapt them to their own delivery styles) and the theme that Flav-R Straws are fun.



Flav-R Straw's executive vice-president Lee Wagner
We want to keep the momentum swelling.



"Hi, Al—did'ya sell the client?"



BOOTH

the WOMAN'S VIEWPOINT

By Dorothy Diamond



Housewives as brainstormers

Could you get valuable ideas for products and services from housewives who struggle with electric appliances and negotiate the aisles of supermarkets? Edwin J. MacEwan, executive vice-president of the Greater Paterson (N.J.) Chamber of Commerce, is a pioneer who thinks so. According to his plan, which is scheduled to go into effect this fall, not the adman who carries an attache case but the young mother who pushes a perambulator will participate in brainstorming sessions.

The mechanics are simple enough: nearby women aged 25 to 40 (with children of different ages) would be enlisted for group creative thinking; a top limit of 20 sponsors would be drawn from retailers, banks and consumer industries; and each would pay a \$50 fee for 12 sessions.

MacEwan has predicted that eventually brainstorming groups of housewives will be established country-wide ("more fun than canasta") and will be backed by advisory committees of women to edit their ideas. As forecasts go, these are not far-fetched. I think advertisers and agencies would find the housewife-brainstormer as useful as doorbell surveys, motivational research and consumer panels. (Only flaw is that she might put columnists like me out of business.)

Vermouth for women?

With the vermouth industry understandably alarmed about the trend toward the all-gin martini (*Tide*—July 19), one suggestion is to leave the heavy drinkers to their fate and concentrate on women. Vermouth on the rocks or with soda makes delightful drinks that (properly advertised) might be preferred by feminine imbibers to stronger and more demanding beverages.

Footnote on the Rockefeller diet

Weight-conscious women in my town who lunch at the drugstore counter soon may be liberated from

the traditional tuna fish sandwich and cheeseburger fare. One place is seriously considering serving the Rockefeller diet as a fountain special. To make it more palatable, it would be coffee-flavored and machine-mixed. It is an idea that I think would "go" in far more elegant dining spots as long as the craze lasts. (Wonder how much "21" and the Colony would dare to charge for this plat du jour.)



Probably there is also a market for a commercially mixed and bottled version of the concoction, since many of the women who heroically swallow it are way past the formula-fixing stage.

These days The Diet shares top conversational honors with tranquilizing drugs among suburban housewives. Both are riding a crest of popularity—popularity that I suspect will not remain at this pitch. Already there are rumblings of opposition from the medical profession and we can expect a debunking trend to set in.

Tell the truth about an air conditioner

My new air conditioner and I have spent an enjoyable summer together, except on two occasions when it blew fuses. Imposing as its array of controls may be, I learned from the manufacturer's service department and from an appliance store that the levers should not be shifted with gay abandon but need to be handled gingerly.

Why the difficulty? As one of the 1956 crop, my plug-in air conditioner is supposed to consume only as much current as an electric toaster. That's true when the machine has been humming smoothly for a while. But not when it's turned on, when an adjustment is made, or when an ambitious maneuver is plotted.

Should a candid explanation of the situation appear in the owner's manual? To the manufacturer, this probably seemed as indiscreet as revealing a family secret. The truth, however, would not have deterred me from a purchase. And, as an otherwise satisfied user, I prefer a forthright warning to being plunged into darkness.

► The group was confident right from the start of its potential market. Market research (conducted by the U.S. Dept. of Agriculture) had shown that children like the idea of drinking milk through a straw. Of 3,600 students in nine South Dakota schools surveyed, more than half (57%) said they preferred drinking milk with a straw. Another survey showed that children like flavored milk: replies from 72 administrators of schools, representing 10,000 children, showed that 66% of the students drank chocolate milk, while only 20% took their milk plain.

Once they started, the Flav-R Straw marketing group found ready allies. The kids picked up Flav-R Straws and made them a fad; the word-of-mouth advertising became almost as valuable as the TV commercials. Food chains were receptive, mainly because the straws are patented and they could be reasonably sure their shelves wouldn't be bombarded with similar products. Milk producers and major dairies tied in eagerly with merchandising plans and mothers greeted Flav-R Straws like long-lost friends.

► Since May 1, when Flav-R Straws were first introduced in New York, the results have been phenomenal. In one month's time, demand amounted to orders for 18,000,000 straws (1,500,000 boxes) at 27¢ a box, or \$400's worth. What's more, within two months letters began pouring in from more than 39 countries, with people asking where Flav-R Straws are available. Sales are currently running at an annual rate of \$11,000,000, with distribution areas now extended (besides New York) to Philadelphia, Baltimore, Washington (D. C.), Lancaster (Pa.) and all of New England. The weekly ad budget is scheduled to \$45,000 by January 1, and plans are to have national distribution by February. The company estimates it would take two years to fill current demand with its single Los Angeles factory, will soon open another in Boston.

While Flav-R Straws haven't promoted the idea (yet), the straws have a low caloric content (less than one calorie), might well be a boon to skim-milk drinkers who would appreciate a little more flavor. The whole diet market has potential, says Wagner, and there's even a vague possibility that bars and taverns might carry Flav-R Straws to give a subtle flavor to alcoholic drinks. The straws are currently produced only with chocolate and strawberry filters, but the company hopes to add coffee, cherry, vanilla and other flavors when demand for the initial flavors is met and when more production facilities are available.

What's ahead for auto makers

- 1956 was a disappointment, but 1957 looks promising.
- The reasons: shiny new models, expanded advertising.
- Everything points to a bright future for the auto makers.
- Here's what they're planning in 1957—and the years ahead.

TO THE U.S. automobile industry, a new year starts not on January 1 but in early fall, when the new models are introduced. This fall, auto makers will happily drink a farewell toast to the past 12 months—a chaotic year marked by sagging sales, tightened credit, dealer enmity, federal legislation and a host of other troubles—and ring in a new year, bright with shiny new models and the prospects of better days.

► Despite the bitter taste of 1956, the auto industry looks with optimism to 1957. Everything—the economy, population growth, disposable income, happier dealers, bigger advertising expenditures and the new models—points to higher sales. Only the bugaboos of price increases and restricted credit could conceivably keep the industry from selling 6,600,000 cars, a 10% increase over 1956.

Detroit is sparing little to assure the public that this year's new cars are really different. Here, for example, are some of the major changes:

- **General Motors** will offer completely new bodies on Buick, Oldsmobile and Cadillac, has done a face-lifting on Chevrolet and Pontiac. All will have higher horsepower, will look lower and longer. Olds will be out with its first station wagon this year. Cadillac will have new tail fins, will add rubber tips to its front-protruding "Dagmars."
- **Ford Motor Co.** will offer completely new bodies on Ford and Mercury, will face-lift the Lincoln. The Ford will be four inches lower with bigger tail fins. Mercury will have a windshield that wraps around and also over into the roof. More horsepower, of course, for all models.
- **Chrysler Corp.** will change its entire line of cars completely, and the changes will probably be the most radical of all the auto makers. The Plymouth will be longer, lower, less chrome on the sides, a massive grille between four headlights, with front-end torsion-bar suspension. Dodge, De Soto, Chrysler and Imperial all have extensive changes. Tail fins will be bigger, horsepower higher, with four headlights and wrap-over windshields prevalent.

• **American Motors** this year is separating the Rambler, now offers three distinct lines. Nash gets a face-lift with four headlights, Hudson also offers minor rearrangement of chrome. The Rambler has few changes, though all AMC cars will probably have higher horsepower.

• **Studebaker-Packard Corp.** will bring out a Studebaker changed only slightly, will introduce Packard in January with only minor changes.

► Probably the biggest factor in boosting sales next year, bigger even than the cars themselves, will be advertising budgets. Last year the industry spent more than \$194.5 million in measurable media,* and there's little doubt that it will go well over \$200 million in 1957.

Some media shifts of major importance are indicated for 1957. While auto makers spend more of their ad budgets in newspapers than in other media (with television running second and consumer magazines third), it appears that newspapers and magazines will get an increased share of automobile ad expenditures over the next 12 months. Here's the way it breaks down by company:

*Measurable media include newspapers, magazines, network TV, farm publications, Sunday supplements and outdoor.

Automobile advertising of the future

In the automobile industry, nothing is so important as product design. Thousands of unit sales can ride on the sweep of a fender, or the gleam of a grille. An entire advertising program involving millions of dollars is maybe pegged solely on an automobile silhouette; an auto maker's financial future might be reflected in the curve of a windshield.

Because product design is so critical, auto makers work years ahead to develop features that will keep them in at least a stable competitive position. Here are a few of the features you will read about in automobile advertising coming soon, as well as others that you will see in automobile advertising of the future.



1957

Four headlights
Wrap-Over windshields
Torsion bar front suspension
Independent rear suspension
14-inch wheels



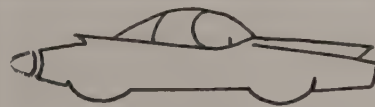
1958

Fuel injection on most models
Electrically operated trunks
Disc brakes
400-horsepower engines
Lifetime batteries



1959

Removable roof entirely
of glass
Radar brakes
Shorter wheelbase
Fiberglass bodies on most models
Lifetime tires



1960

Gas turbine engines
Separate power unit for accessories
Dirt-repellent paint finishes
Polaroid headlights and
windshields
Closed TV circuit for rear viewing

AUTO SALES FOR 1956's FIRST HALF

	MARKET SHARE FIRST HALF 1956	MARKET SHARE FIRST HALF 1955	% CHANGE IN UNIT SALES
CHEVROLET	26.07%	21.49%	+ 6.45%
FORD	21.55	21.07	-10.2
BUICK	9.52	10.84	-22.9
PLYMOUTH	8.33	9.76	-25.1
OLDSMOBILE	7.71	8.26	-18.0
PONTIAC	6.23	7.55	-27.6
MERCURY	4.63	5.07	-19.9
DODGE	3.68	4.15	-22.2
CADILLAC	2.39	2.10	- 3.1
CHRYSLER	1.86	2.23	-26.7
DE SOTO	1.74	1.80	-15.2
STUDEBAKER	1.44	1.52	-16.7
NASH	1.38	1.35	- 9.9
LINCOLN .....	.71	.44	+41.3
HUDSON .....	.61	.67	-33.4
PACKARD .....	.58	.76	-33.6
IMPERIAL .....	.17	.19	-22.3
CONTINENTAL .....	.03	—	—
MISCELLANEOUS ...	1.37	.75	+ 58.8

General Motors last year spent almost \$62,600,000 in newspapers, \$26,000,000 in magazines and \$14,100,000 in network TV. While GM has already renewed Wide Wide World for next season, Oldsmobile has cut back its sponsorship of Saturday night spectacles by 50%; Buick has dropped sponsorship of Jackie Gleason and Pontiac has dropped its alternate-week Playwrights '56 drama.

➤ It appears that GM will cut net TV drastically, will probably also slash spot TV expenditures (it's already dropped from 10th to 13th among spot TV advertisers from 1956's first to second quarter). GM is still the biggest spender (among auto makers) in network radio—more than \$2,000,000 for 1955's first seven months—and this will probably be increased along with newspaper spending to introduce its 1957 models.

Ford Motor Co., which also spends the bulk of its money in newspapers (last year it spent \$29,600,000 in newspapers, compared to \$8,900,000 in magazines and \$8,700,000 in network TV), will probably put about as much in net TV as it did last year. It has renewed Ford Star Jubilee and Ford Theater, has dropped out of its half sponsorship of NBC's Producers' Showcase but replaced it with the new Tennessee Ernie show.

➤ Chrysler Corp., while it, too, spent more money in newspapers than any other medium (\$24,000,000 last year, as against \$17,300,000 in network TV and \$9,400,000 in consumer magazines), will probably hold the line with only slight cutbacks in TV. Dodge assistant sales manager W. D. Moore says his division will cut back TV somewhat, with more money going to magazines and newspapers. Dodge has already dropped Break the Bank and its half sponsorship of Danny Thomas, will add a new hour-long Lawrence Welk show in addition to the one it had this year.

American Motors spends about the same for newspapers as it does for network TV and somewhat less for magazines (1955 figures: \$3,400,000 in newspapers, \$3,000,000 in network TV, \$2,000,000 in newspapers). Little is known of its ad plans for the coming year other than it plans a mass drive-away of cars by dealers from its Kenosha (Wis.) plant, with an all-media plug.

Studebaker - Packard's advertising plans are as vague as American Motors'. The company spent about \$12,000,000 on Studebaker advertising during the 1955-1956 sales season, and another \$8,000,000 on Packard. The

company gave up sponsorship of ABC-TV's Reader's Digest some months ago; with new finances available, it's likely to re-enter TV with another show. The company still spends the overwhelming bulk of its ad budget in newspapers (1955 figures: \$6,000,000 in newspapers, \$2,700,000 in magazines, \$1,500,000 in network TV).

► Whether or not there are any major shifts in media, there will almost certainly be changes in advertising approach this year. Last year, advertising schemes wandered all over the lot: Among the lower priced makes, for example, Ford stressed safety; Chevrolet,

performance, and Plymouth, styling.

This year you can expect Ford to devote less advertising emphasis to safety and more to styling (mainly because it has a completely redesigned 1957 model and Chevrolet doesn't, partially because its previous safety advertising was only moderately successful). You can look for Chevrolet to swing most of its advertising over to the economy theme, with only occasional reference to the success of Chevrolets in stock car racing. And you can be sure that Plymouth, as well as the entire Chrysler Corp. line, will stick with styling advertising.

Summing up, auto makers will plug

styling hardest this year, with economy and performance tied for secondary attention and safety a poor third.

► If there is any one big problem ahead for auto makers in 1957, it's price. With auto workers taking home more pay, and with increased prices in rubber and steel, new cars will cost up to 5% more than last year, an increase of from \$50 on lower priced cars to \$500 on the real luxury models. While many dealers absorbed price increases in past years, dealer profits are far too low now; more than likely the increase will be passed along to the consumer. With credit restrictions expected to be tighter

Ad executives see a bright future for autos

Between now and 1960, the U.S. automobile industry will enjoy a slow, gradual sales growth to an annual volume (by 1960) of 8,000,000 cars. It will do it by avoiding past mistakes (such as overproduction in 1955), by meeting the nation's needs (such as a small, economical car), by increasing its advertising expenditures and by capitalizing on population growth, the trend to two-car families and the federal road-building program.

This is the opinion of the nation's leading advertising executives. These members of the Tide Leadership Panel see a bright future for the auto industry, starting with 1957.

Here's how the Panel sees the prospects for sales of 1957 cars:

- 8% say the 1957 market will reach up to 5,000,000 cars.
- 17% expect the market to fall between 5,000,000 and 5,500,000 cars.
- 23% predict a market of between 5,500,000 and 6,000,000.
- 29%—the largest single group—foresee a market of between 6,000,000 and 6,500,000 cars.
- 15% look for a market around 6,500,000-7,000,000 cars.
- 6% believe the market will run between 7,000,000 and 7,500,000 cars.
- 1% anticipate a market of from 7,500,000 to 8,000,000 cars.
- The remaining 1% are optimistic enough to predict a market exceeding 8,000,000 cars.

Advertising executives apparently comprise a promising market for new cars. While only 37% say they definitely aren't in the market for a 1957 model, 32% say yes and 30% maybe—with 1% offering other opinions.

If the executives on the Panel had their way, automotive advertising would place more emphasis on safety: 24% of the Panel think safety rates more advertising attention, followed by performance (19%), styling (18%), economy (15%), price (12%), engineering (10%), color (1%), and other (1%).

While a few members of the Panel aren't overly optimistic about the future of the auto industry, the majority definitely are. Here are some examples:

R. E. Johnson, vice-president, United Air Lines: "I believe there



will be a substantial upswing in automobile sales during 1957, that 1958 will level off as was the case in 1956, and that 1959 will see some radical changes . . . in automobiles that will establish a new record volume of sales."

E. B. Thompson, sales vice-president, Torrington Co.: "With 3,000,000 to 4,000,000 cars scrapped each year, increasing population and more two and three-car families, I feel that the market will expand to 8,000,000 cars by 1960."

John D. Paulus, PR & ad director, Jones & Laughlin Steel Corp.: "[I see] a period of good growth, better merchandising, price stability, possibly a return to the best virtues of earlier automaking—a good, solid car."

Edward Whitney, ad director,

Charles Pfizer & Co.: "Two years of 'balancing off' due to overselling in 1955, followed by another large sales spurt as the owners of 1955 & earlier cars re-enter the market."

A surprisingly large group of Panelists are outspoken in the opinion that Detroit is passing up a vast market waiting for a small, economical, low-priced car:

Harris E. Adraince, ad manager, G. & C. Merriam Co.: "The Volkswagen success should be a strong indication to auto manufacturers that a large segment of the 'chrome-power-color mad' public actually wants a simple, easy-to-care-for, economical automobile."

Brad Sebstad, ad manager, Ansul Chemical Co.: "If [auto makers] don't accept the responsibility for building a reasonably priced, realistically styled car they will find foreign manufacturers like Volkswagen . . . cutting into their market."

Jerome Hardy, ad director, Doubleday & Co.: "The growth of the Volkswagen is the straw pointing the wind."

W. J. Sweeney, ad manager, Northwestern Bell Telephone Co.: "The opportunity is to sell as the second family car a new, small, economical car. The second car now usually is just an older conventional model. Sports cars and the Volkswagen type show the market potential."

Fred G. Hulburd, ad director, Victor Adding Machine Co.: "Some foreign cars are making headway in the American market. Is it because of smallness? Economy of operation? The extra car for errands? I think we need an efficient, low-cost small car purely for transportation."

in 1957, this could well have a dampening effect on sales.

The desire to compete within all price brackets is driving most auto makers to some unusual shifts. Chrysler Corp. has severed almost all connection between the Imperial and the Chrysler, will now push the Imperial as an entirely separate car. American Motors is doing the same with the Rambler. Chrysler, furthermore, is "stretching" some price brackets—putting out less expensive models of Chrysler and De Soto—in order to offer a competing product in every price class.

► What happens to auto makers next year is conditioned quite a bit by what they went through last year. In terms of unit sales, every company suffered by varying degrees. Actually, with the exception of Chrysler Corp., there were only minor shifts in share of market:

- General Motors, for the first six months of 1956, had captured 51.92% of the automobile market, a slight rise from 50.24% in the first half of 1955.
- Ford Motor Co. actually enjoyed a slight increase in share of market, moving from 26.58% for 1955's first half to 26.92% the first half of this year.
- Chrysler Corp. suffered the biggest drop, from 18.13% in 1955's first six months to 16.78% for this year's first half.
- American Motors' market share fell off slightly, from 2.02 to 1.99%.
- Studebaker-Packard dropped from 2.28% to 2.02%.

► The two big surprises during the past year were Chevrolet and Lincoln. The GM leader, despite the fact that it retained the year-old body shell, still looked new enough to boost sales when other cars lost ground. Chevrolet climbed from 21.49% of the market to better than 26% (see chart), meaning that one out of every four cars sold during the first half of this year was a Chevrolet. The reason, according to Chevrolet general manager Edward N. Cole: a better built, better looking, better sold and—significantly—a better advertised car.

The reason generally given for Lincoln's surprising sales spurt is its styling. In an era of design dominated by chrome and gaudy three-tone color schemes, Lincoln was produced in subdued colors with a minimum of chrome, the emphasis instead placed on smart lines and handsome interiors.

While almost all other lines of cars had to cut back production to match the sales pace (and to reduce a staggering inventory which at one point got dangerously close to 1,000,000 cars), it did have one favorable effect upon auto makers: it taught them a lesson in



what overproduction can do to a market. Some experts have estimated that if the industry hadn't pushed dealers into selling close to 8,000,000 cars in 1955, the chances are good sales would have reached 7,000,000 this past year, instead of the 6,000,000 which will probably be the 1956 sales total.

► Probably the bitterest pill auto makers have to swallow next year is another outgrowth of 1955. Dealers, feeling that they were being backed against the wall by factory demands, finally

How automobile

As part of this study of the automobile market, Tide correspondents interviewed auto dealers in many major U.S. cities. Following is a summary of their opinions, as well as individual quotes from various dealers.

With only a few exceptions, dealers report new car sales down below a year ago, generally about 10-20%, but as much as 50% in some cases. Dealers attribute the sales decrease to overproduction in 1955, to an oversold market and to the tightening of credit.

Most dealers report inventory lower than a year ago, although many say the opposite. Used car sales are excellent, most dealers claim, and good used cars are scarce.

Dealers are selling harder than a year ago, using techniques they haven't used before like bird dogs (people who steer customers to the dealer for a consideration), telephone solicitation, staying open longer, etc. Customers have changed, say dealers: they shop around more, look harder for a better deal, seem more interested in service and reliability than last year this time.

The majority of dealers have cut back on advertising, either because of an effort to reduce overhead or because the advertising wasn't producing customers.

Dealers generally look forward to a great year in 1957, with anticipated sales increases up to 25%. They estimate that the 1957 market will range between 6,000,000 and 7,000,000 cars, with 6,600,000 the popular guess. Most dealers will put on the usual promotions to introduce their 1957 models, perhaps relying more on the factory this year than in the past for

advertising and promotional assistance.

Dealers generally consider their relations with the factory better than a year ago. Almost unanimously they think the O'Mahoney bill will be good for dealers and for the industry. They think the factory can help them more by offering territorial franchises, by stopping bootlegging and by working to boost dealer profits. They're satisfied on the whole with manufacturers' advertising and promotional efforts.

Are they happy as auto dealers? Most say definitely yes. They'd like to be making more money but they wouldn't want to be in any other business—although one dealer admits he might like to be Prince Ranier just for a couple of weeks.

Here's what some dealers say on these subjects:

San Antonio (Texas) Chevrolet dealer: "Our sales are down about 10% from last year, due to local drought and bootlegging. Our inventory for both new and used cars is down about 50%. We could sell more used cars if we had them."

"Wild advertising has made the customer into a guy who is out for the best deal he can get. A long record of satisfactory service means nothing to today's customer. We're doing more advertising—more, actually, than should be necessary to sell a car. Just as you have to meet competing 'deals,' you have to buy more space just to be noticed."

Samuel Marshall, Cleveland Ford dealer: "Our sales this year are about 10% less than at the time last year. I think the most

took (through the National Automobile Dealers' Assn.) their complaints to Congress. NADA, demonstrating an admirable sense of timing in its lobbying while auto makers' lobbying efforts appeared sloppy.

The companies seemed uninformed on what actually was happening in Washington, and most seemed unwilling to stick their necks out for fear of antitrust action.

► Here, simply, is how the O'Mahoney bill, signed reluctantly by President



Eisenhower, will affect auto makers' marketing program in the future:

- First and foremost, dealers may sue if their franchises are canceled. This means, basically, that the factory will go a long way before canceling out a dealer simply because he doesn't sell enough cars.
- Factories will be wary of the type of pressure they put on dealers. What were once orders to increase advertising, add more salesmen, increase parts supply or expand facilities will now be suggestions—and mild ones at that.

dealers are doing

influential factor has been the tightening of credit.

"We're applying our sales effort on a more intelligent basis than in 1955. We're talking about quality and features. We spend more time with customers and try to give personalized service to each prospect. It has paid off. People are more interested in value received for each dollar than they have been for maybe 10 years.

"Our advertising, as such, is nil. We never did go heavy on advertising. Hell, our Ford is no different from any other Ford. We offer the same car, but assure customers of better service and treatment.

"In 1957 we expect a terrific increase in sales. I've got inside information that we can expect a completely changed auto. I'm betting on an increase in sales and profit. I think the 1957 market will hit 6,500,000 cars."

Bill Kellas, Minneapolis Ford dealer: "Our sales are down. We oversold the market in 1955. Too many buyers were taken out of the market this year by lack of credit restrictions in previous years, when people were given terms they just couldn't turn down. Wives are rebelling at the idea of 'another new car.' Just last week I lost a deal to a policeman because his wife made him put the money into carpeting instead.

"We're starting to emphasize service. On my TV show recently I told the audience that I might not have the lowest price in town, but I can provide the best service in town.

"We've cut back slightly on advertising, but using TV more—we find we get the best response from TV."

San Antonio (Texas) Dodge dealer: "Our sales so far this year are about 10% higher than last year, due partially to more intensive efforts on the part of our sales force, which has come to realize new cars no longer sell themselves.

"We're doing about 10% more advertising, because so many competitors are using advertising by the page and half page and we have to do more just to be noticed at all. I think the factory could help us sell more cars by doing less national advertising and more local advertising, leaving it to the dealer to know the advertising 'feel' of his community and produce advertising that will do a selling job.

"We think the O'Mahoney bill will be a good thing. It will give the dealer confidence to go ahead with promotion and sales plans without being ridden by the fear that he can be dismissed or the market 'padded' with other dealers."

Philadelphia Buick dealer: "Our sales are off about 50%, due to overproduction and overselling in 1955. We're staying open longer hours this year, using bird dogs, telephone calls, offering bigger discounts and giving demonstration rides—things we didn't do last year. We're doing less advertising, because we want to cut back our overhead."

Frank Taylor, Los Angeles Ford dealer: "We're going to sell more cars this year than last. We'll sell more because we're going to advertise more. We believe in advertising because we know it makes sales."

Mel Asbury, Los Angeles Plymouth dealer: "Our sales are down

like everyone else's. Partly it is because we oversold last year. Partly it is because of mistakes by Chrysler Corp. management.

"Chrysler's mistake was that they put in too many extra dealerships in an effort to become truly one of the Big Three. The effect has been just the opposite of what was expected. One or two new dealers were put in our area, and we had to pull in our horns and reduce advertising because our potential market was smaller. As a result we sold fewer cars."

Harold Grossman, Minneapolis Chevrolet dealer: "With 1955's loose credit and fantastic deals, we dealers pre-sold a tremendous amount of the market. When dealers found they were losing money and tried to tighten up, they found this difficult — buyers wouldn't go along.

"We're spending only about 65-70% of the amount spent on advertising last year this time. We've cut out television and cut down on radio. We found that in the case of TV, the cost per car sold was too high.

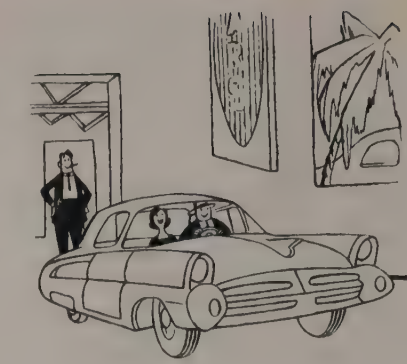
"I think the 1957 market will be bigger than this year. A lot of people who bought in 1954 and 1955 will be back in the market in 1957."

Lansing Thoms, St. Louis Pontiac dealer: "Our sales for the first seven months of this year were off 30%. We oversold the 1955 market.

"Selling methods are changing. The public is fed up with those highbidding, slam-bang methods. The public wants to do business with substantial merchants. They want to be well treated."

- **Bootlegging should decrease**, since dealers will no longer have cars forced on them and, in turn, be forced to unload them to bootleggers.
- **Dealer profits**, now bad and getting worse all the time (in this year's first quarter, 37% of all dealers operated in the red; dealer profits averaged less than 1% of sales), should improve slightly.

The big problem, of course, will be deciding where persuasion stops and threats begin. All Big Three dealers now have an avenue for appeals (GM and Chrysler both have dealer relations vice-presidents, Ford has a dealer relations board), and it appears to some insiders that company sales executives are wary about how far they can go in "encouraging" dealer co-operation. The most likely bet: auto makers will rely more than ever before on national ad-



vertising to do more of the selling job previously assigned to dealers.

➤ **Besides the O'Mahoney bill**, the auto industry as a whole has another problem, something of a perennial one: the independents. While American Motors is in relatively good shape (its Rambler

is doing noticeably well; non-automotive divisions are operating profitably), the company showed a \$7,900,000 loss for the first nine months of this year. The outlook for American Motors, though, is encouraging: inventories are low, new models are scheduled for an earlier-than-usual introduction and prospects for increased Rambler sales are excellent.

The big question mark is Studebaker-Packard. It is possible that although Curtiss-Wright Corp. saved Studebaker from going down for the third time, the latter's days as a major auto manufacturer may be numbered. Curtiss-Wright's straight-talking board chairman, Roy T. Hurley, made this clear when he predicted that he wasn't "going to be a party to getting into any race in the automobile industry." Most likely outcome: an effort to capture a specialized market with such cars as the Studebaker sports-type Hawk and a low-volume luxury model Packard.

At any rate, Harold E. Churchill, new president of Studebaker-Packard succeeding James J. Nance, has his work cut out for him. For the first six months of this year the company lost \$35,500,000. It was the need of new financing, of course, that forced Studebaker to turn to Curtiss-Wright. Actually all the auto makers are hopeful that S-P will make it and stay in business; every time a competitor falls by the wayside, the antitrust spotlight gets brighter on those left.

➤ **Despite the hangover problems of the past year**, however, Detroit is justified in feeling optimistic. Here are some of the reasons:

- Inventories are in excellent shape.
 - Used car sales are, and have been, excellent.
 - Consumer credit may be tighter, but it's still available.
 - Population growth continues on a vast scale. By 1965, auto makers will have a total of 60,000,000 families (an 11% increase over 1955) as potential customers.
 - Two-car families are rising, and almost 40% of total U.S. households own a car four years or older.
 - The Federal highway building program is promising.
- **Summed up**, the industry has just cause for being both optimistic and confident about the future. It can't forget the mistakes it made and the lessons it learned in 1955, but they won't discourage the industry from what seems a clear goal: 10,000,000 new car sales a year by 1965. ■

Agency turnover among auto makers

Though automobile manufacturers move fast to meet changing consumer demands, they move remarkably slow when it comes to changing advertising agencies. Of the 16 makes of cars manufactured today, the average has used its present agency for 14 years—and one, Chevrolet, has had the same agency (Campbell-Ewald) for 34 years.

The chart below lists each make of car, its present agency, how long the agency has had the account, the previous agency and how long it had the account.

	Present Agency	Date acquired	Previous Agency	Date acquired
GENERAL MOTORS				
Chevrolet	Campbell-Ewald Co.		Original agency	1922
Pontiac	McManus, John & Adams	1934	Campbell-Ewald Co.	1921
Buick	Kudner Agency	1935	Campbell-Ewald Co.	1920
Oldsmobile	D. P. Brothier & Co.	1935	Campbell-Ewald Co.	1920
FORD MOTOR CO.				
Ford	J. Walter Thompson	1943	Maxon, Inc.	1942
Mercury	Kenyon & Eckhardt	1947	J. Walter Thompson	1943
Lincoln	Young & Rubicam	1956	Kenyon & Eckhardt	1947
CHRYSLER CORP.				
Plymouth	N. W. Ayer & Son	1944	J. Stirling Gelchell	1932
Dodge	Grant Advertising	1952	Ruthrauff & Ryan	1932
De Soto	Batten, Barton, Durstine & Osborn	1944	Lee Anderson Associates	1932
Chrysler	McCann-Erickson	1944	Lee Anderson Associates	1932
AMERICAN MOTORS				
Nash	Geyer Advertising	1937	J. Walter Thompson	1935
Hudson	Brooke, Smith, French & Dorrance	1934	Edwin Wasey & Co.	1931
STUDEBAKER-PACKARD CORP.				
Studebaker	Benton & Bowles	1955	Roche, Williams & Cunningham	1933
Packard	D'Arcy Advertising	1956	Ruthrauff & Ryan	1955

month after month...

15½ million* men and women "live by the book"
...and the book is **Better Homes and Gardens**

4,250,000 COPIES EACH MONTH



BH&G readers depend on "the book" for ideas. They use it to help them plan their spending for all-round family living. And they can afford to spend. 3 out of 4 BH&G average-issue readers are in the top 3 socio-economic groups. 15,500,000 people read an average issue of Better Homes and Gardens. One third of the 123,800,000 people in the U.S. 10 years of age or older read one or more of every twelve issues. That's 44,150,000 BH&G readers—and 40% of them are men. Meredith Publishing Company, Des Moines 3, Iowa.

during the year...

1/3 of America

reads Better Homes & Gardens !

*A 12 Months' Study of BH&G Readers, Alfred Politz Research, Inc., 1956

NBC force-feeds color TV

- The network is determined to give color commercials prestige.
- So it's absorbing color costs for some of its big-name sponsors.
- Sametime it's pushing advertisers to use color commercials.
- Here's how big sponsors are reacting to NBC's fast pace.

THE National Broadcasting Co. is forcing the pace in color television programming this fall. In fact the network is running so fast some of its prime sponsors, not to mention its competition, are having trouble keeping up.

The fourth quarter of this year will see anywhere from 120 to 130 hours of nighttime color programing on NBC compared to 22.5 hours in the fourth quarter of 1955 and compared to CBS' scheduled 5½ hours this fall. Some top drawing cards are being offered in color for the first time on a consistent basis.* Obviously, NBC is throwing in the shock troops to back up RCA's new line of color receivers, notably the set priced to sell for \$495 (lowest in the industry).

From the sponsors' point of view, however, color is not nearly so important. Total color set count, after all, is

*Here's the lineup: Sunday: The Chevy Show (Chevrolet), Alcoa Hour, Goodyear Playhouse, Hallmark Hall of Fame; Monday: Robert Montgomery (Schick, S. C. Johnson), Adventures of Sir Lancelot (Whitehall Pharmaceutical, Lever Bros.); Tuesday: Big Surprise (Porex, Speidel), Noah's Ark (Chesterfield); Wednesday: Kraft Television Theater; Thursday: Dinah Shore Show (Chevrolet), Lux Video Theater; Friday: Walter Winchell Show (Toni, P. Lorillard); Saturday: Perry Como (Gold Seal, Noxema, Kleenex, Sunbeam, RCA, S&H Green Stamps), Your Hit Parade (Lucky Strike, Warner-Lambert). Every four weeks there'll be an Oldsmobile spectacular on Saturday, Producer's Showcase on Monday (RCA, John Hancock, Bulck).



Porex's Davidson
Color education is expensive

estimated at from 58,000-75,000, a drop in the TV bucket. Some advertisers are happy about the idea of airing their shows in color, other are dubious or indifferent, and at least one is actively disturbed. Says Norman, Craig & Kummel vice-president David Kaplan, whose Speidel account alternately sponsors The Big Surprise on Tuesday nights: "As far as we're concerned, it's not yet certain that the shows will be transmitted in color. What's more we're not going to do the commercials in color. We use live lead-ins to filmed commercials, but we're not even going to do the live part in color. The contrast between color and black & white would be ridiculous. We do have some experimental color films which it would be possible to use. We made them to keep up with things, you might say. But I repeat that we have no intention of running color commercials on the show."

Another advertiser's reaction is even more puzzling in the light of NBC's flat statement that nearly 20 shows will air regularly in color. It lists among them The Hit Parade, but Lucky Strike's radio-TV manager Karl Schul-



Norman, Craig & Kummel's Kaplan
The color problem is annoying

linger says American Tobacco has "no immediate plans" to televise the show in color. "I don't foresee any problem in colorcasting," he adds, "but while there have been discussions, there's nothing definite on it from NBC. Any way, color may be helpful for setting and costumes on the show, but it's unimportant to us commercially."

Warner-Lambert, which alternates Hit Parade sponsorship with American Tobacco, is lukewarm, too. Says one spokesman: "There's not enough color sets to justify the expense. And it is expensive, make no mistake. A black & white commercial costs us, say \$25,000. The same message in color runs from \$30,000 to \$35,000. What's more, on Hit Parade we can't even show live commercials in color without spending considerably more. Because of the nature of the stage, commercial can't be done on the main set. They have to be broadcast from a separate studio, which means another color camera, separate sets, separate lightings."

Aluminum Co. of America's promotion supervisor Daryl O. Albrecht is even franker: "We sponsor the Alcoa Hour every fourth Sunday night, and I don't mind saying that we're doing the shows in color pretty much on the insistence of NBC. I will say that we put on two color commercials some weeks ago, as tests. They worked very well, especially with items such as colored aluminum. But we have no plans for showing more of them. It's too expensive and we'd rather not spend the extra money until more color television sets are available. Then, of course, the picture will change."

Young & Rubicam vice-president Walter K. Nield, who handles the Goodyear Tire & Rubber account, is equally cautious: "... some things are hanging fire. I'd say without definite knowledge that it's probably money. Color is much more expensive than black & white, and it's possible that some of the Goodyear Playhouse shows will not be in color."

In at least some cases, NBC is anxious enough to recruit color sponsorship to pay the difference in cost between the black & white package price and the cost of a color show. Noxema for one, is getting such a deal with their portion of the Perry Como show Sunbeam Corp., which has another

piece of the Como show, probably is getting the same deal. It's also very possible (though they won't admit it) that both Chesterfield (Noah's Ark) and Lever Bros. (Lux Video Theater, Sir Lancelot) are both paying only the black & white price for their shows.

Even those sponsors who welcome colorcasting in some cases balk at paying for color commercials. Whitehall Pharmacal Co., which will sponsor the new Adventures of Sir Lancelot alternately with Lever Bros., will run black & white filmed commercials. The company reasons that "We run mostly live commercials now, but it's not good television practice to use live commercials with a filmed show, which Sir Lancelot is, so we'll go to film. But color film is too expensive and takes too long to prepare for it to be worthwhile for us to use it. The whole concept of color commercials is different from black & white. You just can't take black & white film and color it. A whole analysis will have to be made so that we can use color most advantageously when TV is ready for it."

Another NBC color-user this fall, Purex Corp., is delighted with the idea of using color on The Big Surprise, but it, too, will not show color commercials. "We want to see how color works," explains marketing vice-president Craig Davidson, "and obtain a little education for ourselves in this field, but we're not yet for black and white commercials this fall and the small number of color television sets in circulation doesn't justify the use of color commercials yet. Of course, this does not mean that we won't decide to use color film or live color commercials later."

The cost, and the technical problems involved in shooting color commercials are apparently serious, but not insurmountable. Sullivan, Stauffer, Colwell & Bayles producer Cory Allen puts it this way: "You don't know how a print will transmit until it's put on the system. In one commercial I worked on, the footage looked good in the print room, but on the system the skin tones were not red enough. We had to send the film to our west coast labs. They



Young & Rubicam's Nield
Cost is definitely a deterrent

touched it up to bring out the reds. Another difficulty is with contrast—too much puts a black outline around a jar or a bottle. After all, TV systems will only handle a limited range of contrast, and you have to be careful." Still another headache crops up, says Allen, if the advertiser wants the same commercial in both black & white and in color. "You have to shoot the same commercial twice, since black & white film doesn't print well from a color shot. Many producers who have this problem do use only the color shot for both prints, but I feel that the difference in quality is worth the difference in cost." As far as costs are concerned, says Allen, they're about 10% above black & white costs. "Not as bad as we used to think," he adds.

Despite some advertisers' reluctance to welcome color television with open arms, there are others who are eagerly embracing it. NBC sponsor Chesterfields, for example, is launching its new situation show (produced by Dragnet's Jack Webb), Noah's Ark, in color from one end to the other. The reason, aside from an unspecified inducement on the part of the network: a lot of people in a

position to influence tastes own color sets. In addition, Chesterfield, and its agency, McCann-Erickson, aren't averse to learning the ropes in color TV in advance of the medium's commercial maturity.

Sperry & Hutchinson (the trading stamp company), thinks much the same way. In addition, says one company spokesman, "Saturday night, when we're on the NBC Perry Como show, will probably attract more viewers to color television than any other night. This isn't a paradox. A lot of people will go out on a Saturday evening and stop off at the appliance dealer to see how Perry Como looks on color television. On top of that, we have a lot of important clients among department store and supermarket executives, who probably own color sets. We like them to know that S&H is keeping up with things. Even if we can't justify color commercials quantitatively, we can qualitatively."

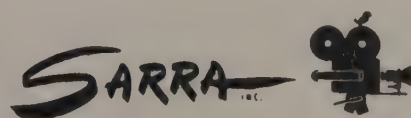
A spokesman for Kraft Food Co. also thinks it's worth doing commercials for color shows despite the small number of sets in circulation. "Since we sell food products, we naturally try to create appetite appeal. Color is more effective in live TV commercials, just as it is in print."

Lever Bros. radio & television manager Warren Gerz thinks that color television is really on its way. "We've been doing color commercials on Lux Video Theater all summer, and we'll continue to do so. This thing is going to break some day, and we don't want to be caught short."

This attitude seems to be growing in popularity. It looks as if NBC's radical force-feeding of color television will pay off, despite grumbling and confusion. Whether or not the network's ambitious schedule actually airs in toto, NBC will have enough big names, probably, to provide incentive to consumers to buy color receivers. Meanwhile, one agencyman made the comment that sets the prevailing mood: "We have no plans for color commercials, but everyone here is quivering—I won't say whether with joy or horror—just quivering." ■



This "pitch" to the youngsters, for Armour Star Franks, opens like a real gun-shootin' Horse Opera and features an expertly cast group of "young cowboys." Human interest shots, showing "the gang" roasting hot dogs over a campfire, pack plenty of sales appeal into one minute. Shown, too, are the "Wild West" posters of famous outlaws offered with each package of franks. The name Armour is tied in so effectively that no youngster can forget it. Produced by SARRA for ARMOUR & COMPANY, through TATHAM-LAIRD, INC.



New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SPECIALISTS IN VISUAL SELLING

"NEW FACES ON THE



MEDIA FORECAST

Settlement near in New Yorker suit:

The \$57,668 suit by the Fred Gardner agency against the New Yorker for damages to its pocketbook and its prestige is on the New York State Supreme Court calendar for October hearing.

Gardner claims the New Yorker's action in rejecting two color pages for Viking Glass Co. (reason, says the New Yorker: the quality and distribution of the product aren't good enough to attract New Yorker readers) injured the agency's relations with its client, cost it money in commissions and production charges. Gardner states in its complaint that comprehensives of the ads were approved by the magazine, then rejected after plates had been made.

Sametime, the New Yorker, which has a regular acceptance committee which passes on all space orders each morning, thinks the whole affair is inflated beyond all reason. New Yorker spokesmen argue that the magazine has turned down thousands of dollars in business already this year, has to be selective because it's tough to get enough good grade editorial material to support more than 4,000 ad pages a year.

Anyway, says New Yorker, the ads were neither approved nor rejected. While still in the discussion stage, it claims, the ads were canceled.

Neither side has yet mentined the Lorain (Ohio) Journal case, which determined in 1951 that a publication has every right to reject advertisements so long as the effect of such rejection is not to restrain trade.

Meanwhile Gardner still has the Viking account, and is still placing Countess Mara and F.A.O. Schwartz ads in the New Yorker. Chances are the case will be settled out of court sometime this month.

American- Standard quits "Specs":

American Radiator & Standard Sanitary Corp., which sponsored three spring showings of NBC-TV's super spectacular Color Spread, has quit specs completely. It had planned to sponsor three fall Color Spreads.

Major reason: American-Standard liked neither quality nor ratings of the spring shows. It also didn't want to spend so much on so few shows in a year when housing starts have slipped.

American-Standard, through BBDO, has shifted budget for Color Spread into heavier Today and Home participations (with which it's quite satisfied). Dealers, it says, like these shows because of the local cut-in service NBC-TV provides at the end of a network commercial (Tide—January 28).

American-Standard's schedule runs through November, but it will probably continue this TV strategy in the spring.

FCC pushes crash program for UHF:

Things are stirring again on the television channel allocations front after a short summer layover.

FCC has called a meeting of industry representatives for September 20 to work out the technical development program for UHF broadcasting, including

financing for research and the establishment of a Television Allocation Research committee.

The committee would have three functions: decide on the practicality of a shift to all-UHF broadcasting; advise FCC on technical aspects of channel allocation; spark industry research on UHF equipment.

This last is especially significant since FCC pushed the deadline for comments on its deintermixture proposals back from September 10 to November 15, due to confusion about engineering standards for interference and coverage of channel signals. The engineering argument may set off an involved controversy over the technical qualities of VHF and UHF.

Despite this, things are looking up for UHF. The commission has approved three "translator" stations in the west to increase coverage of under-serviced areas. The stations, which will operate on UHF frequencies, will pick up weak signals and amplify them.

Sametime, there's more interest in UHF properties among station operators. CBS and NBC each picked up a UHF station recently (each currently operates one UHF station), while WEHT (Henderson, Ky.) was purchased by a midwest group for \$820,000, the biggest price in years.

McCall's goes
after cigaret
advertisers:

For some months now McCall's has been running small cartoon ads in the New Yorker to play up its Togetherness theme. Each shows only hands, poised in a toast ("To Togetherness")—with the beverage anything from orange juice to soup.

About half the beverages featured so far are McCall advertisers (e.g., Chase & Sanborn Coffee, Campbell Soup, Tenderleaf Tea). About half, however are not (e.g., Bosco, Minute Maid, Pepsi-Cola, Hires root beer). The latter group now knows much more about McCall's and is much more interested.

McCall's has now started a similar group campaign—this time in Sports Illustrated and using cigarets. Ads show two hands with a cigaret pack between them. Early entries: Marlboro, Old Gold, Salem, Winston (none advertises in McCall's).

McCall's foots the entire bill for the ads, won't admit that the basic idea is to soften up prospective advertisers.

At any rate, the campaign is among the most interesting run by media—and it seems to be successful.

Weaver era
ends at
NBC:

It's plain enough that the flamboyant era of Sylvester Weaver is over at NBC. Not only is Weaver out as board chairman, but key sales & program men of his reign are either out, too, or in new assignments.

Matthew J. Culligan, the man who made Today, Home and Tonight a sales success has the formidable new job of vice-president of NBC Radio. TV net sales vice-president George Frey has quit to join Sullivan, Stauffer, Colwell & Bayles. Word is that TV net programing vice-president Richard A. Pinkham will be reassigned. And the man who came to NBC with Weaver (from Young & Rubicam), Frederick Wile, Jr., says he's been fired as head of network programs originating in Hollywood.

While Weaver's resignation came as a surprise, reports have circulated steadily that the life of board chairman was none too agreeable to a man with Weaver's imagination, energy and yen to be his own boss.

Dealers' Choice

Here Is Proof Of Readership Furnished By Floor Covering Retailers Themselves

Each month literally hundreds of retail inquiries are received by our Reader Service Department in response to keyed editorial descriptions of new products and services appearing in the "Have You Seen" and "New Sales Help" sections of **Floor Covering PROFITS**

The graph illustrates the development and acceptance of this service. The figures speak for themselves.

July through December 1955

Total Inquiries Received..... **1538**
Average Per Issue..... **256**

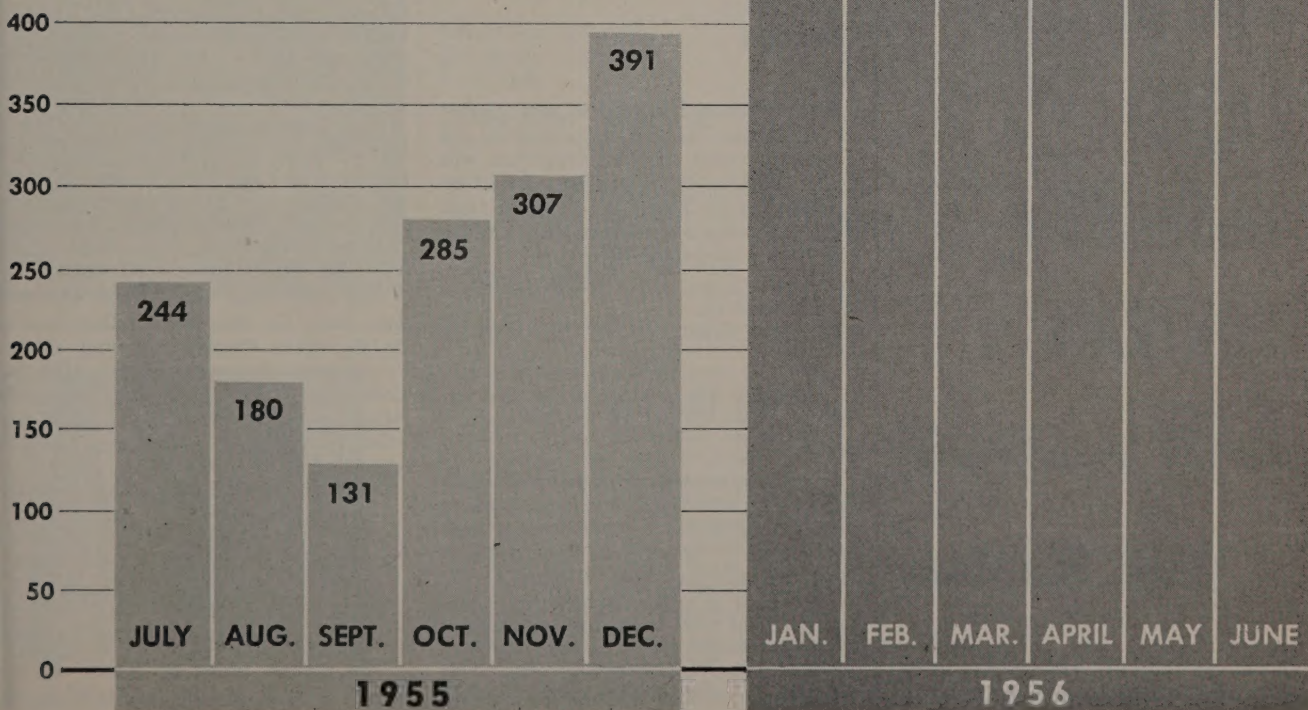
January through June 1956

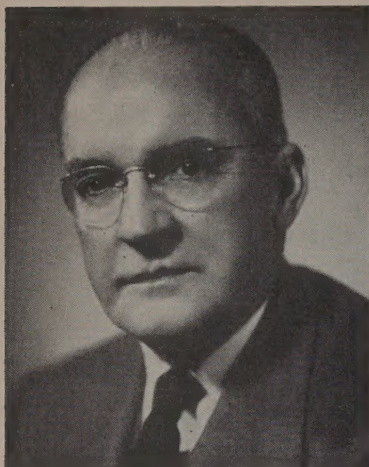
Total Inquiries Received..... **4652**
Average Per Issue..... **775**

These inquiries come from department stores, furniture stores and floor covering specialty stores — *your customers and prospects all over the country.*

Floor Covering PROFITS alone offers this unique service to the retail floor covering trade. The resulting interest and response add to the reasons why your trade advertising plans for 1957 should include

FLOOR COVERING PROFITS





Don E. Ahrens

Gen. Mgr., Cadillac Motor Car Div.
General Motors Corp.

LIKE MOST "Newsworthy" BUSINESS EXECUTIVES MR. AHRENS' LATEST BUSINESS PORTRAIT IS BY . . .

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-188

Amplification

Sirs:

Your August 10 issue devoted a double spread to the Live Better . . . Electrically program sired by General Electric and co-operatively sponsored by a number of appliance manufacturers.

I noticed your article did not mention that **Look** was also one of the mass media publications to carry a Live Better . . . Electrically ad. **Look's** contributions, in promoting the upgrading of consumer homewiring standards and in heightening industry-wide consciousness to this chronic problem, have been carried out on a scale unrivaled by any other book. Since November, 1954, **Look** has devoted twice as many pages to inadequate wiring and appliances than all other major weeklies combined.

Look conducts an industry-wide Adequate Wiring Competition in which dealers, utilities, electrical distributors and contractors are invited to submit to **Look** a report in presentation form documenting the activities they have carried out which are aimed at improving the home and business circuits in their local communities. Over 370,000 reprints of **Look's** "Watch Your Wiring" have been ordered since this article was published in our November 2, 1954, issue. **Look's** October 16 issue will feature an article in layman's language on why and where this low-grade wiring exists . . .

A. Quentin Orza, Jr.

Asst. Appliance Merchandising Mgr.
Look Magazine
New York City

Tut! p. 29, col. 1, line 12: ". . . in Life, **Look** and Satevepost."—Ed.

Re-caps

Sirs:

I was interested to read in your August 24th issue that "Tube Tycoon Muscat" has developed a new type of loop that will hold toothpaste tube caps on. I will be interested to see how this will differ from the old Kolynos loop which also held the cap after it was unscrewed.

E. D. Collins

83 Deerfield Dr.
Manchester, Conn.

Painting the lily

Sirs:

Your issue of August 10 is on my desk and I agree with the fine comments about your tear-out pages. I generally read **Tide** from cover to cover and have done so with this number. When I came to the item on page 11 under the heading, "Commercial," and tried to interpret the second sentence, I stalled on the phrase, "any does many of the TV commercials for." This seems to be a new kind of pidgin English,

and I immediately charged it off to my own ignorance on what is happening to the American language.

When I turned the page to read the item headed "Pedantry," discussing "imported English," I decided something needed to be done in the interests of a consistent editorial approach to the mother tongue. Therefore, may I suggest footnotes or such abbreviated phrases as "any." And not too incidentally, about a year ago we had precisely the same difficulty with a "lily-gilding" ad, which drew about a dozen correcting letters.

David S. Cook

Associate Director of Public Relations
Stromberg-Carlson Company
Rochester, New York

We had a proofreader who didn't know his "y's" from his "d's."—Ed.

Sirs:

I would like to take this opportunity to tell you how much I enjoy the preparation of the magazine "**Tide**."

You certainly are doing a fine job and should be commended for your fine work. Of course, this also includes your staff.

John C. Newell, Jr.

Public Relations Director
Folding Paper Box Assn.
Chicago

Rating stew

Sirs:

We are the representatives of television station, KTVT, in Salt Lake City. The July 13 issue of **Tide** magazine carries an article under the heading, "How the 'new' movies rate on TV." In this article reference is made to the feature film package (Matty Fox's package of RKO pictures) used by KUTV. The article makes certain statements about ratings of these movies on KUTV, which are not borne out by the facts.

For example, it refers to a "local Nielsen of 30." There is no local Nielsen for the Salt Lake City market. Further, the article says: "As for audience, American Research Bureau ratings for Friday, June 8, indicated that 22% of TV homes were tuned in to the movies. Highest opposing show rating was 18.2%. On Monday, June 11, the film's rating reached 29.1%, again topping opposing shows." Examination, however, of the ARB Salt Lake City report for June 8 shows the following ratings between 9 and 10:30 p.m.—the time during which the movie is scheduled:

	KUTV	KTVT	KSL
9:00 P.M.	13.2	12.5	23.5
15	12.8	12.8	22.4
30	13.2	14.2	22.8
45	12.5	14.2	23.5
10:00	12.8	10.3	24.2
15	12.8	10.0	23.8

The highest rating on KUTV for the period is 13.2, not 22, as stated in the

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our job as personnel consultants
is to find the job that fits . . .
both ways

A competent advance job
saves executive and appli-
cant interviewing time—
prevents costly mistakes
... on both sides.

Marjorie Witty

Personnel Consultants in Advertising-Sales
Promotion-Marketing-Public Relations
415 Lexington Avenue, New York • MU 2-7136

article, and in no quarter hour is KUTV the top station.

On June 11, when the article says the film's rating reached 29.1%, KUTV was carrying baseball and the top rating for baseball on that night was 13.2.

D. H. Denenholz

Director of Promotion Research
The Katz Agency
New York

Reader Denenholz is completely correct. The ratings obtained from C & C Television (packager of the movies) which obtained them from KUTV explains that the wrong set of ratings were sent in error to C & C, which, in turn, supplied them to Tide. As for Tide's mention of a "local Nielsen of 30" it meant, of course, a local ARB of 30.—Ed.

Correction

Sirs:

I note in reading the August 24th issue of Tide . . . I was misquoted on page 26 in the article on Easi-Bild Patterns. The quote indicates that we are now selling direct to dealers. This is completely erroneous as our entire distribution is through jobbers and distributors.

In talking with one of your editors on the telephone I tried to explain to him that several Easi-Bild Patterns recommend the use of one or more Borden glues. At the same time we have been featuring these patterns in our advertising. We know that a great many of the dealers handling Borden glues because of their recommended use in these patterns. However, it was not my intention to intimate in any way that Borden glues are being distributed direct to Easi-Bilds' outlets in some 8,000 hardware, lumber and department stores. . . .

J. S. Brown

Advertising Manager
The Borden Company
New York

ADVERTISING ASSISTANT: Originate ad budgets; evaluate and help select media for advertising various products. Must have ability to judge ad agency copy and layouts. Write direct mail copy and supervise mailings. College Chemical Engineering background essential. Age 25-30. Good starting salary and excellent opportunity for successful future with top International Company located in New York City. Send resume and salary requirements to Box T-545.

Right At Your Finger Tips A Plastic Binding Kit For Scrapbooks and Albums



(Illustration of two hole kit)



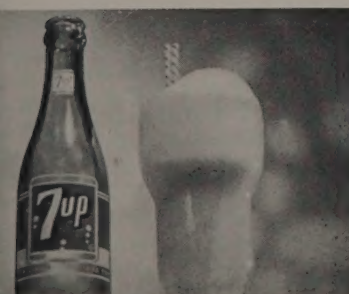
Exciting new do-it-yourself binding kit, simple enough for a child to operate. Just insert the pages and punch, then pick a colorful binding tube from the spin dial base, snap into place and in seconds you have a real professional-looking colorful volume.

Other models available—
write for free booklet to department TI-9

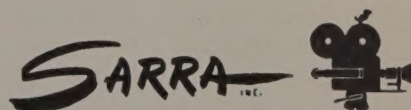
TAUBER PLASTICS INC.
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This spot, one in a continuing series for 7-Up, proves that high key photography can reproduce perfectly on TV screens—does sell effectively! A cool commercial, set to hot music, is timed for summer selling, with close-ups that establish strong product identification and present an appetizing 7-Up float that almost comes off the screen! Skillful photography from a full range of camera angles takes full advantage of the expertly cast family group. Produced by SARRA for THE SEVEN-UP COMPANY through J. WALTER THOMPSON COMPANY.



New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SPECIALISTS IN VISUAL SELLING

* *Detroit at the Crossroads*

In Washington (D.C.) last fortnight, an important General Motors executive made a curious statement. He said, in effect, that most automobile advertising is at least in part misleading.

The occasion was a hearing before a five-man Congressional committee looking into automobile and highway safety. All this advertising about higher horsepower, combined with the rising accident rate, finally stimulated Congress to look into just how safe our modern cars are.

The GM executive was Charles A. Chayne, engineering vice-president, and what he told the Congressmen was what any intelligent automotive engineer knows. First, horsepower per se is not dangerous; the additional power available is, as a matter of fact, a safety factor since it allows drivers that burst of speed often necessary to avoid an accident. Horsepower is only as dangerous as the man behind the wheel.

Then Chayne admitted that automobile advertising boasting fantastic horsepower is actually so much buncombe. Those great claims of horsepower may be technically true, he explained, since an engine set up on a block without such accessories as an air cleaner, muffler, fan, generator, power steering, air conditioning, transmission, drive shaft and rear axle will put out the claimed horsepower. But, he added, the amount of horsepower actually delivered to the rear wheels of an assembled car is remarkably less than the advertised horsepower.

Actually, auto makers have advertised one thing and delivered another for some time. Take for ex-

ample, seat belts which all auto makers now advertise stressing their safety value in case of an accident. The facts are that when tested by one of the nation's leading research organizations, most such belts failed to pass the minimum tension tests. This, it seems to us, is a question of advertising safety and actually selling false security. Another example is the advertising emphasis on how much safer cars are today. They emphasize this while continuing to produce cars with "pedestrian impalers" for bumpers, with death-dealing spears for hood ornaments and with dashboards loaded with sharp pointed knobs. Even highly-touted wraparound windshields have been condemned by optometrists because they create highly dangerous distortion.

A few years ago, when engineers had the final authority in automobile designing, the situation was quite different. Now, on the basis of research on what the consumer wants, the styling and selling experts have taken over with results that could ultimately be disastrous.

We certainly believe in giving consumers what they want, but we also believe in truthfulness in advertising and the responsibility of advertisers. We suspect that the reward is always increased sales and, in the case of the automobile companies, greater safety for the driving public in the form of cars designed for safety instead of what manufacturers think the public wants. One indication that their research may be misleading is the growing popularity of foreign automobiles.

* *Better mousetraps but no path*

A post-Labor Day thought for advertising executives excerpted from a speech by Don G. Mitchell, chairman and president of Sylvania Electric Products, Inc.: "Marketing today—embracing product planning, market research, advertising, merchandising, distribution and field selling—requires as much sound management and as much sound planning and direction as engineering, man-

ufacturing, finance or any other part of the business. That old tale about eager customers beating a path to the door of the mousetrap makes it a pleasant story, but is 100% removed from reality. If any company wants to get ahead these days, its entire top management must regard selling as a company-wide responsibility, because selling begins a long time before any salesman calls on a customer."

The Editors